

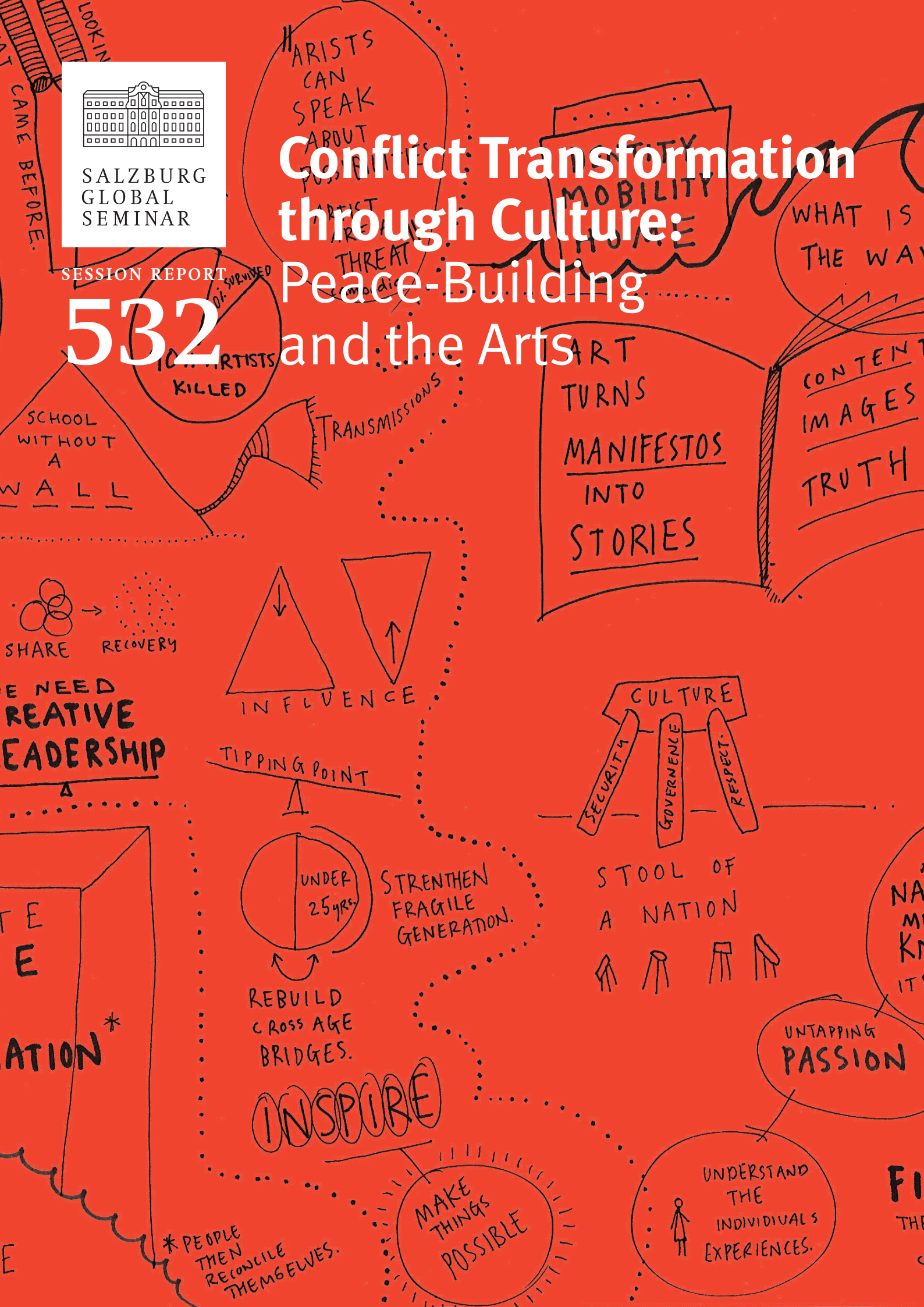


SALZBURG  
GLOBAL  
SEMINAR

SESSION REPORT

532

# Conflict Transformation through Culture: Peace-Building and the Arts



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## Session 532

Salzburg, April 6 to 10, 2014

# Conflict Transformation through Culture Peace-Building and the Arts

SALZBURG  
GLOBAL  
SEMINAR



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# Conflict Transformation through Culture: Peace-Building and the Arts

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## Session Summary

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Susanna Seidl-Fox

*Program Director for Culture and Arts*

With 2014 marking the 100th anniversary of the outbreak of World War I, Salzburg Global Seminar chose this commemorative year to focus its “Transformative Power of the Arts Series” on peace-building, peacemaking, and conflict prevention through the arts. To this end, Salzburg Global brought together sixty artists, activists, policymakers, educators, and cultural actors from twenty-seven countries around the world for the session entitled “Conflict Transformation through Culture: Peacebuilding and the Arts” which was convened from April 6-10 at Schloss Leopoldskron in Salzburg.

Cultural practitioners participating in the session represented diverse arts organizations including museums, theaters, music organizations, cultural heritage institutions, as well as filmmakers, festival organizers, and performance groups engaged in a broad range of creative practices related to peace-building, conflict prevention, conflict transformation, violence prevention, trauma therapy, conflict diffusion, and social cohesion. A main goal of the session was to encourage more dialogue between members of the cultural sector and representatives of other sectors working in the areas of peace-building and conflict prevention to foster a greater understanding of



Peter Jenkinson and Shelagh Wright,  
Session Facilitators



Susanna Seidl-Fox, Session Director

the unique and often underestimated role that the arts can play in peace-building strategies. By bringing together a diverse, dynamic group of key players who otherwise would never have met to exchange ideas, Salzburg Global facilitated fresh thinking in the field of conflict transformation, inspired several innovative collaborative projects and helped to build new and re-energize existing communities of practice.

Through a series of plenary sessions featuring expert presentations and small group discussions, the Fellows first explored the role that the arts have played in post-conflict settings, in reconciliation and forgiveness, and in post-conflict society rebuilding. The plenary focus then shifted to conflict prevention and “soft power” strategies for building peace, looking at ways in which the arts can help create trust, encourage empathy, raise awareness and inspire tolerance around difference. The final plenary session then focused on ways to better connect the arts and culture to larger peace-building agendas and policymaking. The Fellows agreed it was crucial to maximize communication and collaboration with policymakers so that culture can assume a more prominent role in post-conflict nation-building contexts, alongside security, governance, and development. Since cultural differences are so often at the heart of conflict, cultural practice needs to be at the heart of conflict resolution as well.

The Fellows also participated in five project groups focusing on:

1. Cultural Heritage and Memory
2. Transitional Contexts: Diffusing Conflict and Building Social Cohesion,
3. The Power of Visual Media,
4. New Modalities: Bridging Theory, Practice, and Policy, and
5. Focus on the Next Generations: Children, Youth, and Gen Y.

The groups worked on outlining pilot projects in critical conflict-ridden regions and potential conflict areas around the world. Several proposals emerged, including a cultural heritage project in Turkey and Armenia, a project to develop an online platform/resource for filmmakers in conflict areas, and a project for reinventing public spaces in divided communities. The Fellows have already embarked on a number of collaborative projects, inspired by their interactions in Salzburg. As an institution founded to promote peace and dialogue between former enemies in the wake of the Second World War, Salzburg Global looks forward to continuing the work in the area of peacebuilding and the art that was inspired by this session in April 2014.

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# Rapporteur's Report

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Seema Sridhar

*Journalist, Times of India*

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## Introduction: A Journey of Discovery

The sixty-three participants of the Salzburg Global Seminar Session 532 on “Conflict Transformation and Culture: Peace-building through the Arts” met in April 2014 at historic Schloss Leopoldskron to begin a journey of discovery. As Clare Shine, Vice-President of Salzburg Global Seminar so aptly described the idea behind the origins of Salzburg Global in her welcome address as a “Marshall Plan for the Minds”, the session started out to be a “Marshall Plan for the Arts in Peace-Building”. The vision to bring the power of discussions and intellectual exchanges in the middle of war-torn Europe saw the birth of Salzburg Global in 1947. Thinkers and practitioners came together to lay the foundation for rebuilding societies by promoting universal values, creating space for neutrality, inter-connectivity and providing a safe place for openness.

At this moment in time, with 2014 marking the 100th anniversary of World War I, the world stands at a critical juncture and similar challenges abound, only in different forms and contexts. Session 532 was organized by Salzburg Global to focus its “Transformative Power of the Arts Series” on peace-building, peacemaking, and conflict prevention through the arts. This session explored the role that the arts can play and have played in pre- and post-war situations, in reconciliation and forgiveness, in post-conflict society rebuilding, and in conflict prevention. A main goal of the session was to facilitate dialogue between members of the cultural sector and representatives of other sectors working in the areas of peace-building and conflict prevention to foster a greater understanding of the unique and often underestimated role of the arts in peace-building strategies.

The session on the whole reinforced the belief in the transformative power of the arts in different contexts. The session participants embraced the Seminar’s core values of ambition, optimism and mutual dependence to create a vigorous exchange of ideas, expertise and experience to build and strengthen future leadership in the



Seema Sridhar, Session Rapporteur



Clare Shine, Vice President and Chief Program Officer



Ummul Rajab

area of peace-building through the arts. The Seminar's motto of offering multiple lenses to resolve complex problems was a constant undertone in the discussions that ensued over the four eventful days. Cultural engagement helps in transforming conflict by transforming perceptions, how we look at the 'other' and the whole process of 'otherization'. As part of that process, there is a continual sense of unlearning what we have learnt before and then the process of relearning anew about culture in different perspectives. This provides a framework for rehumanization of societies and is a corner stone of conflict transformation.

The question "how do we know how to talk to each other?" is what arts and culture address. How the arts and culture facilitate this is what the session contended with during the course of the many discussions that took place over the course of the session. Participants reflected upon these issues through their experiences, and through examples of cultural spaces that have fostered social change. They also deliberated on transformation at the grass root levels, and upon the results of these courageous initiatives and whether these inspirational cases can be replicated in other contexts.



Alberta Arthurs

The session was structured around four plenary sessions: a keynote session focusing on artistic expression during conflict, and three framing sessions featuring expert presentations, dialogue, and debate around post-conflict approaches to peacebuilding, preventing conflict and building peace, and relating arts and culture to peace-building agendas. The presentations and ensuing discussions are summarized below.





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## Plenary I: Artistic Expression during Conflict

**James Thompson**

*Lead Researcher, In Place of War; Professor of Applied and Social Theater, University of Manchester, School of Arts, Language & Culture, Manchester, United Kingdom*

In the opening plenary session, James Thompson, professor of applied and social theatre in the Faculty of Humanities at the University of Manchester, identified certain key problem areas in researching art and war. Thompson drew upon his experiences from a project in Sri Lanka which was part of a larger UNICEF theatre training project. He found the lack of reference to Tamil theatre striking because the academic community assumed that people in the frontlines of conflict would not have art forms and cultural expressions. However, when the war was at its most intense, Thompson found that there was very vibrant, sophisticated theatre scene in Sri Lanka. The presence of this huge diverse theatre scene provoked questions in Thompson's mind: Why is there such a rich theatre scene when the conflict is so intense? Why do academics assume that there would not be such a scene in conflict areas? Why do artists in contemporary time zones struggle to continue the work that they did in the conflict zone? Session participants continued to grapple with these issues at various stages of the discussions.

### Recognize the Time-Space Continuum

Thompson elucidated the time-space matrix to throw light on the above questions. The nexus of these two axes - time in one direction and space perpendicular to time - is reflective of the relative distance to conflict. The time axis begins from the immediate conflict situation to months, years and eventually generations thereafter. The space axis moves from the actual conflict zone to neighboring towns, to refugee camps, countries offering asylum and finally to diaspora communities. At point zero, theatre in conflict areas is not about conflict, in fact, it is about anything but conflict. As one moves away in space and time, the orientation changes and time and distance enable people to do something related to the conflict. The closer one is to the time and space



Olga Muhwati



George Hwang

“Salzburg Global Seminar has been a defining moment in helping me deeply understand the bridge between the Performing Arts and Development work, and how in concrete terms the former can/is applied for Sustainable Peace all over the world. I have also learned from the seminar ways to tailor the Performance Arts to specific contexts with a view to ensuring long-term peace.”

**Crystal Tettey,**  
Artist, Foundation for Contemporary Art-Ghana, Accra, Ghana



Crystal Tettey



James Thompson

of war, the less likely one is to talk about it. The problem is that funding organizations do not always recognize this and often fund conflict resolution or reconciliation projects at the wrong points in this time-space continuum. For instance, children’s theatre projects would be most appropriate at the time and space of conflict, rather than post-conflict testimony projects that involve narrating traumatic experiences.

## Don’t Prescribe Formulas: “If they want to dance, let them dance”

The discussion problematized the notion of remembrance in testimony related art forms. Thompson argued that it is important to recognize the people’s right to forget. Some are deliberately seeking to forget, and cultural interventions must support that desire. Practitioners cautioned against making assumptions about what is most appropriate. “If they want to dance, let them dance” said Thompson, quoting one practitioner. Another example of this was a woman at the Truth and Reconciliation Commission in South Africa who burst into song in the middle of her testimony. It is imperative to understand that we should not be telling people how we should be remembering events. It is dangerous to prescribe formal methods, approaches for the way people deal with suffering. Instead, art should support people’s ability to deal with their trauma, in whichever

way they chose to. Remembrance and commemoration projects are conducted as part of peace-building efforts, but are often focused on available testimony which could be problematic for those who feel excluded from that testimony.

There are impressive projects about justice and about reconciliation through arts and culture, but it is a mistake to assume that the two are naturally aligned. Usually, one is suspended at the expense of the other, and projects with a single focus tend to be more productive. In communities that have faced protracted conflict, there exists the tendency in cultural engagement programmes to glorify what Thompson referred to as 'Romeo-Julietism'. This is problematic as it projects assumed divisions onto a community. It reinforces the same narratives that it is trying to change. Many other divisions that are worth addressing such as generational, urban and rural, are overlooked in these narratives. Single community projects often prove more valuable to address these.

“Beauty of the art is the criticism of the ugliness they are living in”

## Predominant Thinking on Art and Conflict: A Critique

Two core teachings have problematized the way in which we relate art to peace-building, argued Thompson. One is Abraham Maslow's hierarchy of needs theory which places cultural aspirations at the top of the pyramid of needs, which need to be met only after all other physiological, security needs as well as the need for love, belonging and self-esteem have been met. The second teaching is based on Theodor Adorno's quote that "to write poetry after Auschwitz is barbaric". Adorno's view was that creating art about suffering was to belittle that suffering.

Both these teachings fail to recognize the importance of art in conflict and post-conflict scenarios. Even when basic needs have not been met, art has thrived in conflict zones. In fact, art in such situations is usually vibrant, joyous and loud. It is a way of looking beyond the pain that surrounds them. It is a means of escaping the desolation



Billie Kadameri Okae



Ella Britton



Francois Woukoache

they are living in and also a means to express this suffering to remember what they have endured.

“Art is not made to decorate apartments - it is an instrument of war”  
- Picasso

Artistic expression during conflict is not always positive. As an African who had endured conflict in Uganda, one seminar participant raised the question of where to draw the line when artistic expression emanating from the aftermath of civil war becomes harmful. As an expression of opposition to Idi-Amin’s oppressive regime, songs were composed deriding Amin and calling for his murder and also the murder of his tribe, which was provocative and dangerous in a volatile environment. The participant explained that these songs were banned eventually, and he drew attention to the moral obligation to be critical of artistic expressions that incite violence, underscoring the importance of the context. Art can be used to heal the wounds of war as much as it can be used as a political weapon.



Warren Nebe

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## Plenary II: Post-Conflict Approaches to Peace-Building

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**Jacqueline Bertrand Lessac** *Executive Producer & Founder,  
Global Arts Corps, New York, United States*

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**Nigel Osborne** *Emeritus Professor of Music, University of Edinburgh;  
Co-Chair of the World Economic Forum on Culture,  
United Kingdom*

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**Phloeun Prim** *Executive Director, Cambodian Living Arts,  
Phnom Penh, Cambodia*

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**Paul Smith** *Director USA, British Council, Washington DC,  
United States*



Jacqueline Bertrand Lessac

Approaches to dealing with conflict have undergone a sea change over the last two decades with the discourse moving from conflict resolution to conflict transformation. The increasing awareness of the importance of an inter-disciplinary approach to understanding conflict has paved the way of psycho-sociological perspectives being included in the mainstream discourse on politics. This has found resonance in the practice of peace-building as well in terms of adopting a multi-dimensional approach on the ground, involving interaction with cultural actors. Along with political and economic frameworks, international relations now encompasses ideas relating to home, mobility, identity, belonging and entitlement.

Led by panelists Jacqueline Bertrand Lessac, Nigel Osborne, Phloem Prim and Paul Smith, the second plenary session focused on this transformation in the way art is perceived and how it has come to be accepted as a means to reconcile communities, heal the past and build the future. The means adopted to this transformative end are diverse and range from dance, music and theatre to journalism and the visual arts. They are employed by artists and peace-building practitioners, bringing these two groups closer and addressing fundamental questions that may otherwise be considered 'no go' areas. The panelists presented specific case-studies to illustrate the impact of art-based projects in post-conflict areas and what lessons can be learned from them.

“It is difficult to explain in a few words all of the practical take-aways, but by bringing together such a diverse cross section of people from around the globe, and creating such a safe, inclusive, and stimulating environment, you allowed for the most honest and uncensored dialogue and discussion and sharing of ideas. these are important gatherings because we can so easily become isolated in our own work, and this global perspective and sharing of ideas gives us all new tools and new visions to bring to the work we are each doing.”

**Jacqueline Bertrand Lessac,**  
Executive Producer & Founder,  
Global Arts Corps, New York,  
United States



Peter Mares



Michael Lessac

## Post-Conflict Reconciliation and Theatre

Jackie Bertrand Lessac, co-founder and executive producer of “Global Arts Corps” described the work of her organization with theatre and post-conflict reconciliation efforts in South Africa, inspired by the Truth and Reconciliation Commissions, and telling stories of both victims and oppressors in eleven languages. The power of music and theatre was palpable as the Global Arts Corps actors reconciled while performing, during rehearsals, having the performance as a common goal. The play became a mirror for Rwandans and other conflict societies to see their own conflict as the troupe toured for two and half years in twenty-six countries. Stepping into another’s shoes during performances enables a kind of honest dialogue that otherwise becomes difficult to achieve. “While playing a character, you can say things that you can’t normally say otherwise...work demands that you look out for each other” said an actor who was part of the theatre project, summing up the dialogic potential of the arts in peace-building. The importance of context became evident when the same techniques did not work in Northern Ireland where they found it difficult to tell their stories. The discussions emphasized the crucial need to be context sensitive and adapt the modes depending on the specific requirements of each situation. Mastering the art of listening is what weaves together this entire range of experiences and this is the most important lesson that needs to be kept in mind for future projects.



Narumol Thammapraksa

## Music and Trauma Healing

Arts projects offer spaces not only for psychological and emotional healing, but also address biological concerns. Panelist Nigel Osborne, co-chair of the World Economic Forum on Culture and emeritus professor of music at the University of Edinburgh, who calls himself a “professional optimist”, presented the findings of his work with conflict-affected children in Bosnia-Herzegovina by involving them in therapeutic cultural projects. The primary objective of such projects was to reconstruct young minds that war had scarred by distracting kids from what was happening around them. It was found that those suffering from breathing arrhythmias, for example, stood a better chance of improvement if they were part of a culturally nourishing environment where they can sing, increasing the lung capacity and

calming the heart rate. The theory of communicative musicality that espouses music to share feelings that don't have names is extremely relevant while working with children in such scenarios. This approach deals with both psychological and physiological repercussions that stem from conflict, by enabling relaxation, fostering creativity and self-expression that build self-belief and better socialization.



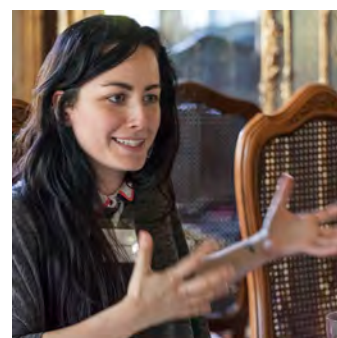
Phloeun Prim

## Arts and the Revival of Past Legacy

How we look at history is strongly influenced by historical narratives, and art is living testimony to such narratives. Phloeun Prim, executive director of Cambodian Living Arts, explained how, when much of a nation's cultural and artistic expressions have been lost in conflict, its history is taken away from its people and therefore a sense of pride associated with heritage and identity is lost. Cambodia, for example, lost 90% of its artists during the reign of the Khmer Rouge, and when the war ended in 1979, Cambodian arts and culture were on the brink of being lost. Generations of skills and knowledge had been destroyed, and this was when remembrance helped in the recovery of the arts. People remembered the beauty of Phnom Penh and decided to restore some of it, and the first phase of recovery started. Oral transmissions are crucial in such cases to teach and engage in the transmission of musical traditions, for building capacity and creating leaders, a key area of focus of the Cambodian Living Arts. Culture is crucial to building the future as well. Fifty percent of Cambodians are under



Henry Alt-Haaker



Doreen Toutikian



Paul Smith

25 and are touched by the conflict in general, although they did not live through it. They are the first generation of post-conflict Cambodia, a country which had to rebuild everything. But the current younger generation's relationship to the past and to its heritage is very fragile. Inspiring creativity among this generation and tackling the generational divide is crucial to enable the youth to understand their legacy, which the Cambodian Living Arts is attempting to achieve.

## Culture and Nation-Building

“Culture has gone to the heart of politics. Culture helps in regaining the past just as much as it helps in re-building the future” argued panelist Paul Smith, director of the British Council in Washington DC and former director of the British Council in Afghanistan. The undertones of culture in political mobilization and nation-building are continuously organic, they infuse a sense of what it is to be in a community. The role of culture in politics is something that can't be taught as a discourse, but only learnt as an experience. Arts humanize ideology. Performing arts such as dance, drama and music are the most symbolic as they represent the most fundamental aspects of individuality, said Smith. Scotland's independence for instance is about a cultural dimension being explored rather than a political one.

In Afghanistan for instance, reconstruction is essentially a people willing themselves to be a nation again. The three legs of nation-building are often advocated as security, governance, development. However there is a fourth leg and that is culture. Nation-building is a four-legged table, not a three-legged stool. The recreation of Afghanistan is an act of will of the people to find commonalities between them. Arts as a medium of exploration in a country that was denied the arts is very influential as the people now experience the joy of recognizing that arts exist. The Afghan Institute of Music, for example, takes orphans off the street, teaches them music and helps in finding cultural leaders. This passion for finding creative means helps to find themselves. The act of nation building is a cultural act, Smith reiterated.



Tom de Waal

Cultural understanding needs to be brought to the negotiating table to build trust. Arts must also always be an integral part of education. Much more intelligent thinking about culture is necessary to fully realize the potential of arts in peace-building.





Anwar Akhtar



Neriman Sahin Güchan

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## Plenary III: Preventing Conflict and Building Peace

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**Anwar Akhtar**

*Director, The Samosa; “Pakistan Calling,” London, United Kingdom*

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**Margo Harkin**

*Filmmaker, Derry, United Kingdom*

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**Moez Mrabet**

*Founder and President, Tunisian Association of Graduates from the Higher Institutes of Dramatic Art; Teacher and Researcher, Higher Institute of Dramatic Art; Member, Syndicate of Professions of Dramatic Arts, Tunis, Tunisia*



Christina Maranci

The third plenary session focused on conflict prevention as an integral part of peace-building that can be assimilated into the broader conflict transformation agenda at any given point in the conflict cycle. Johan Galtung, who is considered the father of peace studies, espoused that peace is not just the absence of overt violence but also the absence of structural violence, the persistence of marginalisation, inequality and social and economic exploitation. According to the analysis of John Paul Lederach, “peace-building is an approach that addresses the culture of violence, by transforming it into the culture of dialogue”<sup>1</sup>. This ‘maximalist notion’ of peace that addresses causes of structural violence, embraces cultural approaches to transformation as opposed to the ‘minimalist’ approaches that work towards cessation of physical violence. The session

<sup>1</sup> Lederach, John Paul. *Preparing for Peace: Conflict Transformation Across Cultures*. (Syracuse University Press, 1995)



Ali Tuncay

dealt with these nuances by examining the experiences of the panelists in their diverse approaches to prevent future conflict in regions that have witnessed social, political and religious upheavals in the past. Coming to terms with history and accepting the gravitas of past legacies is imminent to tackling issues of identity, loss and alienation.

## Diaspora Linkages and Conflict Prevention

The role of diaspora communities in conflict prevention was critically examined by Anwar Akhtar, founding director of the samosa, a digital media project, focusing on Britain and South Asia. Through the 'Pakistan Calling' project of the Royal Society for Arts and Culture, Akhtar works with British Pakistanis and examines issues of minorities in the UK. Relations between people of the sub-continent and Britain can be understood better by looking at the legacy of partition of the region. Understanding the past is important, especially in cases where borders were drawn, dividing towns and families. Diaspora communities try to maintain a connection to their homelands by engaging in social innovation projects in Pakistan. Participants in the discussion groups critically addressed the issues of relations between diaspora communities and their homelands by cautioning that this engagement might not always be positive. Refugees have a need for self-justification and tend to treasure past wounds, Fellows observed. This is a complex and multi-layered relationship and arts projects need to be cognizant of this complexity.



Godfrey Ojiambo Muyungi



Margo Harkin



## Preserving Cultural Heritage and Conflict Transformation

Coming together to preserve heritage, however contentious the historical narratives might be, is a powerful example of the role of culture in peace-building. Panelist Ali Tuncay, a member of the Technical Committee on Cultural Heritage (TCCH) in Cyprus, feels that culture needs to be introduced in negotiations to foster mutual respect, better knowledge and resolve conflict. In the case of Turkey and Greece, the TCCH was established in Cyprus in 2008 for the purpose of overcoming problems of co-operation in protection of historical monuments and preservation of heritage. TCCH was mandated to protect the rich and diverse cultural heritage of the island that includes over 900 protected monuments. “Monuments are seen as buildings related to the past. In our perspective, monuments are buildings that build the future”- this is the firm belief of the TCCH.

During the discussions, Fellows reiterated this notion of joint preservation of heritage. “Monuments have seen more than any of us; they have not harmed anybody,” said a participant, an expert of architectural history. The group however acknowledged that monuments often symbolize something at a given point of time in history that marks oppression, freedom, victory, defiance and so on. It is these ideas associated with the monuments that create discord, not the monuments themselves. Cultural preservation projects must take into account these associated narratives that have been built up over time and transform them, in order to be successful and sustainable.

## Interplay of Identities

The thread of dealing with the past to prevent conflict in the future was further reflected in a presentation by Irish filmmaker, Margo Harkin, on the conflict in Northern Ireland that dealt with complex notions of forgiveness and remembrance. “Despite the conflict, it is surprising how friendly we feel when we meet each other” said one of the interviewees in the film, who is a survivor of the conflict. The possibility of co-existence even in cases where forgiveness is difficult must not be under-estimated.

“It became evident that not only are there many different and potent cultural medias for contributing to the healing of wounds in societies and among people torn and tormented by conflict. There is, I believe, also a strong argument for combining media, like film, music and theatre with each other. For my own field, which is cultural heritage, I do see possibilities for combining these media with heritage in a way that enhances the understanding of how the past shapes our ways of seeing the present and vice-versa. This may help dealing with traumas and build understanding for the perspective of the other.”

**Carsten Paludan-Müller**  
General Director, The  
Norwegian Institute for  
Cultural Heritage Research,  
Oslo, Norway

“This Salzburg meeting allowed me a better understanding of the role of arts and culture in building peace and to build on this experience in the development of artistic and cultural projects curbing the current situation in my country, which is undergoing, more than three years after the revolution, a critical transition phase and profound social changes.”

**Moez Mrabet**

Founder and President, Tunisian Association of Graduates from the Higher Institutes of Dramatic Art, Tunis, Tunisia



Moez Mrabet

A Fellow who has worked on theatre projects in Northern Ireland raised the question of identities and whether participants in such projects project their true identities while dealing with complex issues? She cited an actor during one of the play rehearsals as saying “We are no longer political... we are not Catholic or Protestant. We are just actors.” Were these actors wearing masks? Is unmasking the purpose of art to arrive at the ‘truth’ or are there constantly shifting masks? The discussion concluded that all meaning is negotiated and certain identities determine actions in certain settings. The process of questioning and accepting identities is an extremely complex one, and art should allow people to present whatever mask they want to and create space for embracing different identities, the group concluded.

## Art and Political Expression: “In the street and through the body, we find freedom”

“An artist is a political force”- this Tunisian notion captures the power of art in political movements. In the case of Tunisia, arts and culture contributed to the fight against colonization by facilitating the affirmation of national identity, and they played an important role in building the modern state. Although the political establishment tried to marginalize artists, and any kind of different thinking was repressed, the ideas of co-existence, peace and stability for progress



Tina Ellen Lee

were still being conveyed through the arts. Civil society faced many challenges and had to reinvent its relationship to art practice. It was necessary to restore the link between artistic expression and civil-society. Arts played a major role in democratic transition, in breaking borders and giving a voice to the marginalized.

Little acts of defiance and spontaneous self-expression bring people together. Panelist Moez Mrabet, director of the Higher Institute of

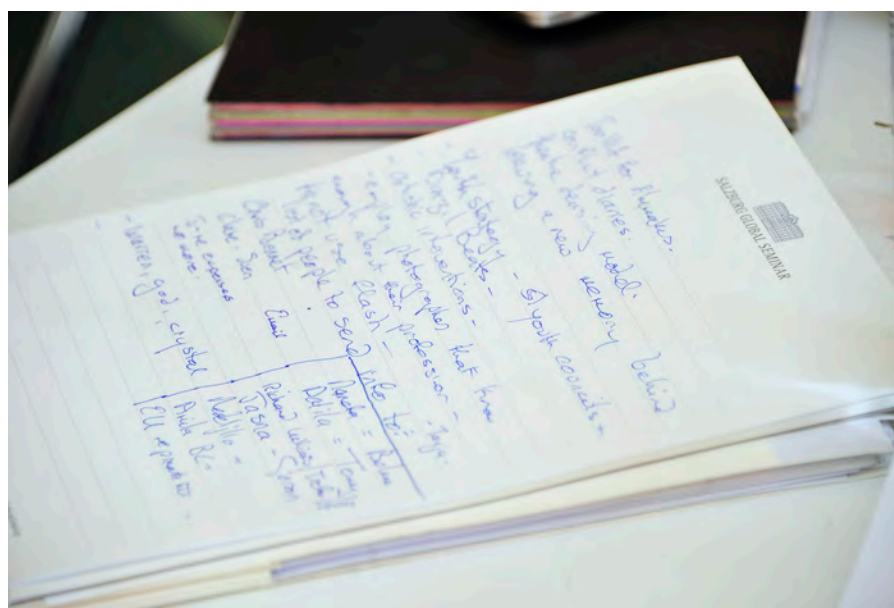
Dramatic Art Tunis, showed a video of a Tunisian dance performance on the street and its role in mobilizing people and getting them involved in the moment. To realize that our bodies are embodiments of who we are and what we represent is the purpose of the dance. The footage of the Tunisian dance showcased masculinities and femininities that spurred a discussion on gender roles being interchanged with beautiful harmony through the art form and how art challenges existing social norms. The fluidity of the African, Mediterranean and Tunisian music in the video was representative of the co-existence that the Tunisian revolution was seeking to build. The main mission of art is to create spaces that are open, yet different, said a participant. Culture is often the target of conflict and therefore culture is a critical remedy for peace-building.



Jean-Christophe Bas



Colin Munro



Alain Ruche



Stephen Stenning

## Plenary IV: Relating Arts and Culture to Peace-Building Agendas

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**Jean-Christophe Bas** *Senior Advisor, Strategic Development and Partnerships, United Nations Alliance of Civilizations, New York, United States*

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**Colin Munro** *former UK Ambassador to the OSCE; Associate, The Ambassador Partnership LLP, Vienna, Austria*

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**Stephen Stenning** *Director of Arts MENA, British Council, Cairo, Egypt*

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**Michael Van Graan** *Executive Director, African Arts Institute; former Secretary General, Arterial Network, Cape Town, South Africa*

Changes in approaches to peace-building entail close cooperation between policymakers, international organizations and civil-society initiatives. Relating arts to peace-building agendas necessitates bridging the gap between reality on the ground and policy-making. We need to be ambitious, yet realistic and humble. Art and culture are part of a range of solutions. At the same time, in doing so, it is important to understand that art can be a unifying factor as well as a dividing one. History and cultural linkages can be used to incite violence. The farther history is from the past, the less authentic it can get. Agendas need to go beyond nice stories and see how approaches can be translated into something replicable and scalable and eventually incorporated into mainstream policy by being connected to the global agenda. Organizations have a tendency to have clusterized agendas. A more scientific approach to arts-based projects is needed to see where the intended project fits.

Exchanging ideas across these clusters and sectors is a powerful exercise and helps in identifying where emerging responses to conflict could be presented, said panelist Jean-Christophe Bas, former senior advisor of strategic development and partnerships at the United Nations Secretariat at the Alliance for Civilizations. Identifying champions who lead the movement and have a strong voice, who represent a spectrum of initiatives and not just theirs is equally important. Finally, it is increasingly accepted that sustainable development is more broad-based



Nada Sabet



Michael Shank and Mike van Graan

now and must encompass multiple dimensions. The arts must strive to become part of this agenda. He advocated the incorporation of arts and culture in the peace-building agenda by being part of the global agenda post- Millennium Development Goals that conclude in 2015.

Panelist Colin Munro, British international relations consultant and former ambassador to Croatia and the Organisation for Security and Cooperation in Europe, called for greater engagement with the youth by organizing more exchange programmes that help in fostering better understanding of other cultures, on the lines of the youth exchanges that were conducted between France and Germany after World War II. Educational reconstruction is extremely crucial and Munro underscored the urgent need for rewriting text books so that they do not propagate prejudice.

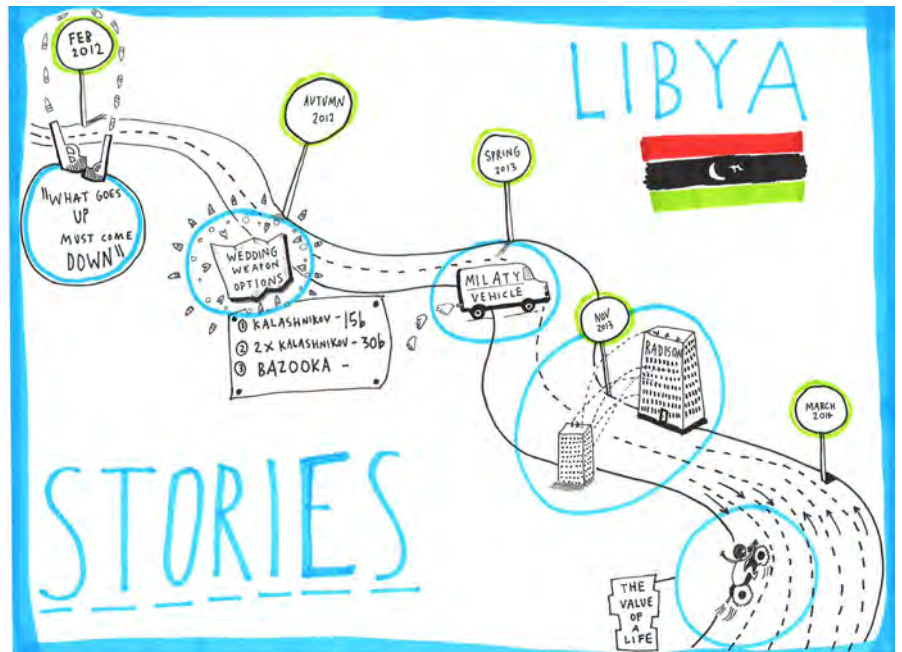
Panelist Stephen Stenning, director of arts in the Middle East and North Africa for the British Council argued that art is the vector of recovery. He recounted an example when culture was used as a vector for peace-building and democratization in Libya, by getting theatre that included youth and families into unconventional spaces. The performance was a simple piece of street theatre based on a folk tale, in Arabic, with no formal seating arrangements, and braving the odds of the curfew, it was later integrated into the policy agenda when it was noticed by a representative of the Foreign Commonwealth Office. Small initiatives that make a difference can be linked to larger agendas and help in bringing about transformation.

“I am the artistic director of a small, independent, Belfast-based theatre company; a large % of our work explores the sensitive issues of dealing with the past and assisting our citizens to reimagine new possibilities for contested space. I have been working in this field for many years but too often I lose sight of the positive impact sharing my work can have within an international context. My experience in Salzburg gave me access to detailed research material and systems to quantify the importance of this work which will support my continued applications for investment; provided me with a clarity of vision so assisting me in sharing my successful and unsuccessful methodology with my international peers; and gave me access to an international network that I have already begun to share with my artistic and academic colleagues in Ireland.”

**Paula McFetridge,**  
Artistic Director, Kabosh,  
Belfast, United Kingdom



Christy Carwile



©Ella Britton

Panelist Mike Van Graan, executive director of the African Arts Institute, a South African NGO based in Cape Town, espoused provocative art that deals with causes of inequality, not with the symptoms. He prescribed caution against art that can be divisive. The group discussions furthered this line of thought and observed that it was the interpretation of cultural policies that make culture divisive, not culture itself.

During the discussions that followed, Fellows raised important questions that needed deeper probing. Who owns the ‘artistic process’? How do we transform the vocabulary of peace-building to avoid its becoming a ‘top-down’ model? What is the power of culture to reshape the culture of power? How do we avoid neo-colonial models of peace-building and create leadership in change-making? Projects have to be clear about whose voice they claim to represent, whose agenda they intend to implement and whose notion of peace they seek to achieve. Fellows advocated the creation of a “dispatchable art space” in the peace-building corps, using the civilian corps model based on the key ideas of trust, listening and engaging the community in dialogue. Forming such an artistic corps was also recommended as a future Salzburg Global Seminar project.



Paula McFetridge





Project Group I



Harriet Nabukeera-Musoke

## Project Group Recommendations

Through a series of small group meetings the session specifically sought to develop several “Building Peace through Arts” projects in critical conflict-ridden regions and potential conflict areas around the world. The Fellows, divided into five groups to discuss key issues that would culminate into future projects, brainstormed the following innovative ideas and recommendations.

### Group I Transitional Contexts: Diffusing Conflict and Building Social Cohesion

The group adopted the role-play method to convey their ideas. They developed recommendations that are applicable to the roles of three specific actors in the transformation of contested communities.

1. Taking on the role of local activists, the group came up with not just the general principles of how they would work, but a very specific route to reconciliation through artistic engagement. Using the analogy of a soccer field to examine ways in which a

“The conversations and information acquired in the Session enable me to re-frame my programmatic work, and to get new strategies for working with communities and up-scaling our advocacy work, towards the change we want. I have a new lens to the way my organization’s Peace and Security Leadership Institute can more effectively engage the arts in peace building.”

**Harriet Nabukeera-Musoke,**  
Exchange Program  
Coordinator, Isis-Women’s  
International Cross Cultural  
Exchange (Isis-WICCE),  
Kampala, Uganda

“During our discussions in Salzburg we focused on selecting from the list of Armenian monuments on the territory of Turkey which need restoration, those which are of utmost importance, and in high danger to collapse and need an urgent intervention to be preserved or protected from being ruined. The outcome of our work was to encourage a dialogue between Armenian and Turkish professionals and make a proposal for creation of a joint team of specialists from both countries to work together on restoration of the selected monuments. I am confident that by promoting this joint effort we would be able to contribute to promotion of cultural understanding between our nations.”

**Bella Karapetyan,**  
Executive Director, Armenian  
Monuments Awareness  
Project (AMAP), Yerevan,  
Armenia

shared space can be used for peace-building, they discussed ideas how to create from such a space, a new sense of allegiance and build a new sense of ownership.

2. Taking on the role of international artists and practitioners involved in development work, the group explored the expectations and requirements of specialists coming into that situation such as conditions they would need in terms of preparation and information, requirements to ensure their artistic integrity and political neutrality, safety and local support.
3. Finally, taking on the role of an agency with funds looking to support the reconciliation, they focused on what approach such an organization would take in working with a creative project, its ability to balance a desire not to be prescriptive and limit creativity, with the need for hard and fast evidence that the project was making a difference within a defined timescale. They looked at issues of direct monitoring independent of the organization’s own work and recognition for the funder.

After analyzing different challenges faced by all of the actors in the above-mentioned roles, the group proposed specific recommendations to help one or more of the outlined actors:

1. Creation of a central resource identifying successful models of project evaluation – both quantitative and qualitative - that can be used as a leverage for increased investment and as a means of championing the positive role and impact that artistic engagement can have in peace-building.
2. Collation of user-friendly information detailing positive partnerships between short and long term arts projects and business development to ensure project legacy. In their discussions they identified many successful examples of partnerships that had lead to the generation and support of cottage industries.
3. Best practice information for visiting artists that can be developed into water-tight contracts to manage both practitioner and multi-stakeholder expectations.
4. Web-based information tool for practitioners working within conflict resolution using the arts – it would list projects under timescale, schedule of engagement, outcomes, number of artists involved (local and international), participants, successes/failures. Each project would be listed in a similar format regardless of scale (time, resources).



Project Group II



Hala Ali

## Group II Cultural Heritage and Memory

This group consisting of Turkish and Armenian heritage and art history experts, civil society activists, conservationists, and assisted by the two heads of the Cyprus Technical Committee on Cultural Heritage, was convened with a specific agenda: to discuss the issue of Armenian architectural heritage on the territory of Turkey. There are hundreds of ruined Armenian churches on Turkish territory which have great value and which urgently need conservation and this also has great value as a peace-building project. If implemented properly, this will be a bridge-building exercise between Armenians and Turks at a time when the border is closed and there is still great hostility between the two.

The group came up with a plan entitled “Save Mren and Khtskonk”. The title refers to two churches in the Kars district of eastern Turkey, which were chosen because they are both of great architectural and historical importance – Mren dates back to 638CE, Khtskonk to 1027CE – and both are in grave physical condition. The group hopes to get authorization for the conservation of these two monuments with an international implementing partner and would create an advisory board, which would also include Armenian experts and ensure Armenian input into restoration plan. Various interested parties and funders around the world are being briefed about this project and a first meeting of the provisional advisory board is being planned.



Daniel Gorman



John Burt

## Group III The Power of Visual Media

The power of visual media group developed two key recommendations along with two main project proposals. The recommendations included the formation of a Freedom of Expression organization, focused on visual media (film and still image), which would work under the umbrella of ARTSFEX, and the recognition of visual media as a key tool for the telling of ‘other’ stories from times of conflict and the support for organizations to further utilize this tool.

The group devised the following two specific project proposals that the members of the group are currently working on putting into action.

1. **Conflict Diaries:** This would be an online platform where those who have experienced conflict can read and share their stories. Stories would be categorized according to key objects that highlight the commonalities of conflict, transcending time and space. This project aims to archive stories of conflict, to engage a general audience through the creative visualization of stories, to provide a safe space for the individuals to connect over the common elements of their stories and to raise awareness and understanding of conflict around the world.
2. **‘Power of Visual Media’ Platform & Toolkit:** This platform would be a two stage project, which would aim to provide practitioners working with film in areas in times of conflict with the resources and contacts they require. The first stage of the project would be to develop a toolkit, created with the contributions of filmmakers working in areas in times of conflict. This toolkit would be downloadable, and provide guidelines on key areas of filmmaking in conflict. The second stage would be an online platform for filmmakers working in conflict to share skills, resources and work, to help build a community of filmmakers working in contested environments, professionalize this growing area, and increase the distribution of this important work.



Nigel Osborne



Project Group IV



Cameron LaBarr

## Group IV New Modalities: Bridging Theory, Practice and Policy

To bring theory, policy and practice closer, the group made two recommendations:

1. Toolkit for people seeking to apply the arts to peace-building processes:

The contents of this toolkit would be adapted and applied to conditions that are pre-conflict (preventative), during conflict or post-conflict (reconstructive). It would provide clarification of key terms such as culture, arts, conflict and peace that are used and how they would be interpreted in specific situations and the relationship between these. It would analyse the conflict by recognizing the key players, stake-holders in the conflict and examine their constructive and destructive relationships to the conflict and examine the analytical tools that might be applied to the situation. It would map the tools and resources in peace-building processes; it would make recommendations for building partnerships, ensuring sustainability of programs, and fostering leadership, organizational soundness, fundraising and effective communication. The tool-kit would identify gaps within these and recommend steps to bridge the gaps.



Wendy Sternberg

“Not only did I personally learn a lot, I also felt stimulated to use this knowledge in my future work. Fields of work will be legislation but also practical engagement by supporting artists to engage themselves in conflict transformation processes. The Seminar certainly made me/us even more aware of the need to continue supporting art in conflict transformation and mediation.”

**Christine Muttonen,**  
Member of Parliament,  
Vienna, Austria



Tom Green

2. Case-studies:

The group recommends the compilation of a comprehensive set of case-studies on the application of arts and culture-based projects to peace-building processes and how they have influenced local, regional, national and international policies. The project would include both positive and negative case studies and lessons learned from them and would analyse their applicability to other conflict regions, keeping in mind the difference in contexts. The cases would be chosen from a wide array of conflicts whose root causes are varied, ranging from material inequality, gender division, territorial disputes to inequalities in power relations among others.

## Group V

### Focus on the Next Generation: Children, Youth and Gen Y

1. Revolutionize Education:

The group emphasized the need to imagine education revolutionized through creativity. Education must allow for the building of resilience and allow for imagination – it is through imagination that we understand possibilities, and learn to innovate, to imagine something other than what we live with in present- that needs to take place in a place that interrogates power, pedagogy and praxis. There is a need to interrogate the ways we learn and the way we teach teachers to learn with children, to change the power relationship, as there is a need to change relations with young children and power is critical in this relationship. It is imperative to teach dialogue and an appreciation of diversity, a real appreciation, not just tolerance.

Include marginalized voices:

As part of this model for youth, we need to take a look at healing and elicit that the young people themselves, what it means to heal and what they need, rather than having adults telling them what they need. It is important to see who is left out of the dialogue; the Native American perspectives, Aboriginal communities, or Bedouins, who often pass on ancient wisdom inter-generationally



Project Group V

but are often left out of mainstream education. It is important to understand that dialogue in language occurs in many different cultures and to teach youth to engage with one another, using their language as well as common symbols that connect us all.

## 2. Youth Exchanges:

Bring a leader in technology to think about ways of spreading the works of arts and culture among the next generation. In an age when technology is connecting young generations in a virtual world, the group stressed the incredible significance of joining young people together in the same space, for real-life, real-time experiences. Young people must be able to engage in artistic peace-building exchanges, creating a perpetuating network of cultural innovators for future generations. Providing support for future artists to ensure that the youth voice is included at all times is also necessary. There needs to be greater emphasis on connectivity, between artists and those responsible for economic and social policy, and to those with access to funds. The group recommended the creation of a youth collective of artists who want to be involved in this kind of work and devise ways to get them to meet and think as a collective.

“Overall, the time and space given to discuss and reflect on my work will inform my projects in the future equipping me with ethical considerations and more international connections of local initiatives. On the whole this was a very positive and inspiring experience as it made the sometimes lonely work of peace-building and the arts have resonance and connections across the world and made us feel we are working together, even though we might not have realised it before hand.”

**Yasmin Fedda,**  
Documentary Filmmaker  
and Co-Founder of Reel Arts,  
London, United Kingdom



Yasmin Fedda

## Conclusions and Next Steps

The session in Salzburg provided a unique international opportunity for artists, activists, policymakers, educators, and cultural actors working in the area of peacebuilding and the arts to share fresh thinking around conflict transformation and to build new and re-energize existing communities of practice.

The Fellows have already embarked on a number of collaborative projects, inspired by their interactions in Salzburg. As an institution founded to promote peace and dialogue between former enemies in the wake of the Second World War, Salzburg Global looks forward to continuing the work in the area of conflict transformation through culture that was inspired by this program in April 2014.



Participants of Session 532



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## Participants of Session 532 by Citizenship

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**Armenia**

Bella Karapetyan  
Gevorg Ter-Gabrielyan

**Austria**

Christine Muttonen

**Belgium**

Alain Ruche  
Francois Woukoache

**Cambodia**

Phloeun Prim

**Canada**

Yasmin Fedda

**Cyprus**

Takis Hadjidemetriou  
Ali Tuncay

**Denmark**

Carsten Paludan-  
Müller

**Egypt**

Nada Sabet

**France**

Jean-Christophe Bas

**Germany**

Henry Alt-Haaker  
Peter Mares

**Ghana**

Crystal Tettey

**India**

Seema Sridhar

**Ireland**

Daniel Gorman  
Margo Harkin  
Paula McFetridge

**Jordan**

Lana Nasser

**Kenya**

Godfrey Ojiambo  
Muyungi  
Ummul Rajab

**Lebanon**

Doreen Toutikian

**Mexico**

Andrea Lopez-Portillo  
Sanchez

**Republic of Korea**

Hwajung Kim

**Saudi Arabia**

Hala Ali Alhedeithy

**Singapore**

George Hwang

**South Africa**

Warren Nebe  
Michael van Graan

**Thailand**

Narumol  
Thammaprukksa

**Tunisia**

Moez Mrabet

**Turkey**

Osman Kavala  
Banu Pekol  
Neriman Sahin  
Güçhan

**Uganda**

Billie Kadameri Okae  
Harriet Nabukeera

**United Kingdom**

Anwar Akhtar  
Ella Britton  
Thomas de Waal  
Tom Green  
Peter Jenkinson  
Tina Ellen Lee  
Colin Munro  
Henrietta Norton  
Nigel Osborne  
Paul Smith  
Stephen Stenning  
John Taylor  
James Thompson  
Shelagh Wright

**USA**

Alberta Arthurs  
Jacqueline Bertrand  
Lessac  
John Burt  
Christey Carwile  
Javier Clavere  
Cameron LaBarr  
Michael Lessac  
Christina Maranci  
Thomas McIntyre  
Harvey Price  
Michael Shank  
Wendy Sternberg

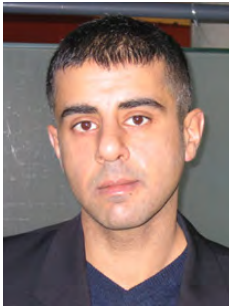
**Zimbabwe**

Olga Muhwati

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## Participants

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### **Anwar AKHTAR**, United Kingdom

Anwar Akhtar is the founding director of *the samosa*, a digital media project, focusing on Britain and South Asia, developed to support welfare, human rights, education and citizenship groups in Pakistan. The Samosa promotes economic and social development with a focus on working with diaspora communities to engage them with larger NGOs and international development networks. He also works closely with The Royal Society of Arts & Commerce on their Britain and Pakistan programs, which build and support education, culture and citizenship links between Britain and Pakistan. Working with young film makers from Karachi, Lahore, Islamabad, Manchester and London, they have now produced and curated over 50 films looking at identity, education, equality, culture, religion, health, development, conflict resolution, women, tolerance and minority rights issues in Pakistan and the UK. Mr. Akhtar holds degrees in politics, history and economics from the Sheffield Hallam University. He served as Faculty for Fellowship Seminar 30 *Islam in the West: Alternative Visions* (2012), a Salzburg Global event held in London.



### **Hala ALI ALHEDEITHY**, Saudi Arabia

Hala Alhedeithy is a visual artist and spoken word poet. She manages Global Art Forum, a six-day program of talks run by Art Dubai. Her works deal with text, language and meaning and her poetry comments on women's issues in the Arab World. She has exhibited and performed in London, Vienna, Berlin, Istanbul and Dubai. Ms. Alhedeithy holds a B.A. in fine arts from the University of Sharjah.



### **Henry ALT-HAAKER**, Germany

Henry Alt-Haaker joined the Berlin representative office of the Robert Bosch Stiftung as program officer in August 2013. His primary responsibilities encompass the development of the foundation's activities in the area of peace and conflict prevention & transformation. He supervises projects in various regions including the Caucasus, the Middle East and Asia. He furthermore supports the liaison mandate of the Berlin representative office. Before joining the foundation, Mr. Alt-Haaker headed the parliamentary office of German Minister of Justice Sabine Leutheusser-Schnarrenberger as chief clerk, served as political officer at the Canadian Embassy in Berlin and worked for an international NGO on human and minority rights. His expertise includes topics of migration and integration, German politics and European and transatlantic affairs. He is an alumnus of several German foundations, including the German National Academic Foundation. After having studied German literature and philosophy at Humboldt University in Berlin, Sorbonne University in Paris and Washington University in St. Louis, he obtained an M.A. in public policy at the Hertie School of Governance in Berlin. Mr. Alt-Haaker attended Session 508 *Getting Transition Right - A Rights-Based approach towards Diversity and Inclusivity* (2013).




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**Jean-Christophe BAS, France**

Jean-Christophe Bas is the former senior advisor of strategic development and partnerships at the United Nations Secretariat of the Alliance for Civilizations. He served as development policy dialogue manager at the World Bank and set up innovative mechanisms of strategic dialogue between the World Bank and key constituencies around the world on development and poverty eradication challenges. Mr. Bas is a former executive director of the Aspen Institute in France and serves as its vice chairman of the advisory board. He was a professor of political sciences at the *Institut d'Etudes Politiques* (Lyon) and vice president of the European Fund for the Freedom of Expression. Mr. Bas is the author of *L'Europe a la carte* (Editions du Cherche-Midi), a book of reflections on Europe, published at the occasion of the 20th anniversary of the fall of the Berlin Wall.




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**Jacqueline BERTRAND LESSAC, USA**

Jacqueline Bertrand Lessac is co-founder and executive producer of Global Arts Corps. She served as executive producer of the *Truth in Translation* project and is a founding member of the Colonnades Theater Lab, Inc. both, in the United States and South Africa. As an actress, she played leading roles in numerous productions, has appeared off-Broadway, and has had guest appearances on a variety of TV sitcoms and movies. Her producing work with the Colonnades has continued throughout the years, including the Colonnades co-production of the documentary film, *Cry of the Snow Lion*. She was also part of community outreach programs at the Colonnades including the Wunderman project and the Abbott House School project where theatre techniques were taught to business executives and children. A tireless advocate for human rights and reconciliation, Ms. Lessac is passionately committed to using the arts to stimulate and encourage conflict resolution, by using plays as catalysts for dialogue. Ms. Bertrand Lessac received a B.A. in art education and drama from the University of Minnesota and worked for several years as a dancer and actress in her hometown of Minneapolis before moving to New York.




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**Ella BRITTON, United Kingdom**

Ella Britton leads social design programs in the UK which aim to bring design and creative thinking to some of the country's complex social challenges. She currently works at the Design Council leading the Knee High Design Challenge. This program is creating new services that aim to raise the health and wellbeing of children in their early years. Ms. Britton has also lead public sector innovation programs with thinkpublic, the NHS, the BBC, NESTA, The Calouste Gulbenkian Foundation, and the Alzheimer's Society. She is co-writing and illustrating a series of children's books that explore topics like normalness, wellness and play.




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**John BURT, USA**

John Burt is co-founder of Cambodian Living Arts where he commissioned and produced the Cambodian-American opera, *Where Elephants Weep* (2008) and served as chair of Season of Cambodia 2013, a festival of Cambodian arts held in New York City. He is president of John Burt Productions - credits included six seasons of original music-theater at Clayton Opera House in New York, and the New York State Parks Eco-Theater Festival, *Children of War*, among others. Mr. Burt has been a practicing expressive arts therapist and coach for over thirty years. He received an M.A. in art therapies from Lesley University and is a doctoral candidate in expressive arts at the European Graduate School, Switzerland.




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**Christey CARWILE, USA**

Christey Carwile is professor of anthropology and global studies at Warren Wilson College. She specializes in gender studies, anthropology of dance, and religion and ritual, and has conducted field research in Nigeria, Ghana, and Cuba. She recently published an article for the Oxford Handbook series on dance, ethnicity and Pan-African identity in Ghana and continues to research and write about the potential of popular music and dance to foster social change. She is also a performer and instructor of Latin and Afro-Latin dance. Dr. Carwile holds a B.A. from Appalachian State University and an M.A. and Ph.D. from Southern Illinois University, Carbondale.




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**Javier CLAVERE, USA**

Javier Clavere is a performer and scholar who crosses over the worlds of piano performance, music theory, and semiotics. He has performed across the United States, South America and Europe with orchestras, in solo recitals, and chamber music, including the Symphony of the Americas, James Madison University Symphony Orchestra, Rosario State Philharmonic, and Argentina National Philharmonic. He has performed as a piano duo with his wife Lindsay since 1996. His research focuses on semiotics, on which he has presented papers at three National Conferences of the Semiotic Society of America. He teaches applied piano, organ, carillon, music theory, and General Studies in Sacred Music and Semiotics at Berea College, Kentucky. Mr. Clavere holds degrees from Brigham Young University and the College Conservatory of Music of the University of Cincinnati.




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**Thomas DE WAAL**, United Kingdom

Tom de Waal is a senior associate in the Russia and Eurasia Program at the Carnegie Endowment, specializing primarily in the South Caucasus region. He is an expert on the unresolved conflicts of the South Caucasus: Abkhazia, Nagorny Karabakh, and South Ossetia. Mr. de Waal is author of the authoritative book on the Karabakh conflict, *Black Garden: Armenia and Azerbaijan Through Peace and War* (NYU Press, 2003, updated 2013), which has been translated into Armenian, Azeri, and Russian, of *The Caucasus: An Introduction* (Oxford University Press, 2010) and, with Carlotta Gall, of *Chechnya: Calamity in the Caucasus* (NYU Press, 1997). He is currently finishing a book on Armenian-Turkish relations.




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**Yasmin FEDDA**, Canada

Yasmin Fedda is a documentary filmmaker, experienced in both broadcast and independent commissions. Her previous work has screened on UK and international TV as well as at over sixty festivals, including Sundance. Some of her recent work includes *The Syrian Trojan Women* (2013), and *I Nearly Died Laughing* (2013). She was nominated for a BAFTA-award and has won multiple prizes. Dr. Fedda holds an M.A. in social anthropology from the University of Edinburgh, an M.A. in visual anthropology from The University of Manchester, Granada Centre for Visual Anthropology, as well as a Ph.D. by practice in trans-disciplinary documentary film from the University of Edinburgh.




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**Daniel GORMAN**, Ireland

Dan Gorman is the director of Firefly International, a UK based NGO which aims to break down barriers between communities via the arts and education in the UK, Bosnia & Herzegovina, Syria, Lebanon, Palestine. Over the past 4 years, he has established and coordinated Reel Festivals, a project which focuses on dialogue through arts events. The festival has focused on Iraq, Syria, Lebanon and Afghanistan. Outside of Firefly International he has worked on many community arts projects, both in the UK, such as the Forest Café and Roxy Art House in Edinburgh, in Europe and the Middle East. All of these projects have the aim of increasing dialogue, communication and collaboration, while promoting social justice and equality through the arts.




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**Tom GREEN, United Kingdom**

Tom green is project manager of Platforma Arts & Refugees project at Counterpoints Arts, which works across England with artists, writers and musicians from refugee backgrounds. He is editor of UK Writer, published by the Writers' Guild of Great Britain. He works as journalist, sub-editor and freelance website manager and was publications manager at The National Centre for Volunteering. Mr. Green holds a B.A. in economics and politics with Northern American studies from the University of Leeds and Penn State University.




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**Takis HADJIDEMETETRIOU, Cyprus**

Takis Hadjidemetetriou leads the Greek-Cypriot group of the Technical Committee on Cultural Heritage in Cyprus. He also serves as coordinator for the harmonization of Cyprus with the European Union. He is the founding member of the EDEK Socialist Party and served as its vice-president and as a member of parliament, and was chairman of the Council of Europe's Cultural Heritage Subcommittee. He played a leading role in the youth organizations and student movements and was a member of the editorial group of the magazine *Kypriaka Chronika* (Cyprus Chronicles). Mr. Hadjidemetetriou holds a degree in dentistry from the University of Athens.




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**Margo HARKIN, Ireland**

Margo Harkin is an Irish filmmaker, best known for the drama *Hush-a-Bye Baby* and the documentary *Bloody Sunday: A Derry Diary*. She is the founder of Besom Productions Ltd., producing a range of genres from television education programs to drama, but she is best known as a chronicler of key periods of the conflict in Northern Ireland. Over a twelve-year stretch from 1998 to 2010, she filmed *Bloody Sunday-A Derry Diary* a deeply personal documentary following the tribunal of inquiry into Bloody Sunday from the perspective of local people profoundly affected by the original events in addition to addressing her own experiences on Bloody Sunday. With *The Far Side of Revenge*, she shot an experimental arts documentary on the stories of women affected by the Northern Irish "troubles". Ms. Harkin holds a degree from the Ulster College of Art & Design, Belfast and trained as stage designer with Percy Harris and Hayden Griffin at Motley Theatre Design Course, London.




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**George HWANG, Singapore**

George Hwang is director of George Hwang LLC. His practice focuses on intellectual property, information technology, entertainment and media law. He was part of a team that successfully negotiated an agency agreement on ephemeral rights and developed and implemented regional licensing structures and policies for music companies. His portfolio includes IP infringement proceedings, brand management and transfer of technology transactions. Mr. Hwang is the first member of the South East Asian media defense network to represent the International Bar Association on trial observation missions. He has worked in many countries around the world, including assignments in the European Commission, Bulgaria, and Hong Kong and taught in universities in Singapore and the Bahamas. Mr. Hwang is a Fellow of Session 405 *Law as a Catalyst of Change in Asia* (2002) and has attended the Fellowship event *Asia's Emerging Powers: Singapore* (2010), held by Salzburg Global in Singapore.




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**Peter JENKINSON, United Kingdom**

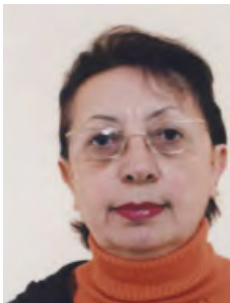
Peter Jenkinson has worked for over 20 years in the cultural sector, passionately advocating and acting for deep and lasting change across the cultural and political landscape. He is co-creator of Culture+Conflict and lead on International Cultural Liaison for Derry~Londonderry UK City of Culture 2013. He is a board member of the Drawing Room London, the International Curators Forum and the International Culture Arts Network Derry~Donegal. As an independent cultural broker he works across a diverse portfolio of disciplines and sectors including broadcasting, public policy, regeneration, arts, creative industries and leadership development. Prior to this Mr. Jenkinson has had a distinguished and award-winning career working across the arts and culture, including his role as founding director of the initially £40 million Creative Partnerships program and the initiation and delivery of the world-class £21 million The New Art Gallery Walsall. His key areas of interest include the critical roles of creativity, learning, innovation, diversity and broader cultural participation across society as well as a commitment to building social justice and intelligent democracy. He received a B.A. in history from Gonville and Caius College, University of Cambridge. Mr. Jenkinson served as Faculty of Session 446 *Cultural Institutions without Walls: New Models of Arts - Community Interaction* (2007).




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**Billie KADAMERI OKAE, Uganda**

Billie Kadameri is a journalist, broadcast producer and media consultant, who has been Africa editor for Radio France Internationale and France 24 (English Service) for eleven years. He has covered conflicts across Africa and is writing a book on the Lord's Resistance Army rebels operating across four countries in Africa currently. He has covered politics, conflict and culture and has had access to major state and non-state actors in conflicts across Africa over the last two decades from rebel leaders, politicians, heads of state, cultural and civil society leaders and activists involved in conflict prevention, mitigation and post-conflict reconstruction. He has co-produced television documentaries for CBS *60 Minutes* and *Dateline NBC*. Mr. Kadameri is currently on sabbatical and pursuing an M.A. in Peace and Conflict Studies, Cavendish University. He holds a B.A. from CUU, a diploma in journalism for ICS Glasgow, a diploma in European and International Affairs from *Fondation des Journalistes en Europe* (Paris) as well as a certificate in International Development Studies from the University of Oslo. He is a Reuters Journalism and World Forum of Water Journalists fellow and has worked for various newspapers and magazines in Uganda, Europe and US.

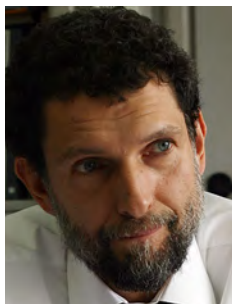



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**Bella KARAPETYAN, Armenia**

Bella Karapetyan is an associate executive director at the Armenian Monuments Awareness Project (AMAP) Human Development NGO, where she works on EU-funded cultural projects between Armenia, Georgia, Turkey, Greece, Bulgaria and Moldova. She oversees the preservation of a medieval fortress, funded by the US Ambassadors Cultural fund and installations of multilingual signs at major historic-cultural and natural heritage sites in Armenia, as well as the creation of a web portal about these sites. Ms. Karapetyan has worked in several forward-thinking rehabilitation projects, for example in the establishment of "The International City of Peace". Prior she coordinated humanitarian assistance and community development projects for the United Nations World Food Program in their Armenia office. Ms. Karapetyan co-authored publications about Armenian architecture and holds a degree in philology, pedagogy and translation from Yerevan State University.






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**Osman KAVALA**, Turkey

Osman Kavala is chairman of the board of Anadolu Kültür, a non-profit organization which implements arts and culture programs in order to promote human rights, reconciliation and a pluralistic understanding of culture. He was active in the establishment of a number of business organizations in Turkey, including the Turkish-Polish and Turkish-Greek business councils and the Association of Tourism Investors. Mr. Kavala was a founding member of TURSAK (Turkish Audiovisual Cinema Foundation), TEMA (Foundation to Fight Soil Erosion), Helsinki Citizens Association and the Thessaloniki-based Center for Democracy and Reconciliation in Southeast Europe. He served on the boards of these organizations as well as TESEV (The Economic and Social Studies Foundation). Mr. Kavala holds a degree in economics from the University of Manchester.




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**Hwajung KIM**, Korea

Hwajung Kim is a Ph.D. student majoring in International Relations at Ewha Graduate School of International Studies, a junior researcher at the Public Diplomacy Center of the Institute for International Trade and Cooperation, and conducts independent research on cultural diplomacy. She worked in media on arts and culture-related topics and volunteered at international arts festivals to support Korean participants such as Milan Design Fair and was a project coordinator and a cultural relations manager at the Australian Embassy in Seoul. Ms. Kim dedicates herself to the field of arts and culture for the purpose of creating bridges between people, opening channels for cross-cultural communications and raising mutual understandings through arts and culture.




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**Cameron F. LABARR**, USA

Cameron LaBarr is assistant professor of choral music at Lee University, where he conducts the Lee University Choral Union. Additionally, he is the founding artistic director and conductor of the Tennessee Chamber Chorus, a premier professional choir. He has worked as guest conductor, lecturer, and clinician for various institutions and international organizations. He was awarded conducting fellowships at the Yale International Choral Festival and the Sarteano Chamber Choir Workshop (Italy), and recently completed a guest residency with the Armonia Chamber Singers and the University of Pretoria, South Africa. Dr. LaBarr will guest conduct in China in July 2014 as part of the International Conductors Exchange Program. He has published articles and reviews in the Choral Journal and The Chorister and edits a choral series with Santa Barbara Music Publishing. His choral arrangements and editions are published by Colla Voce Music and Choristers Guild. Dr. LaBarr holds a B.A. of music in vocal performance from Missouri State University, an M.A. of music in choral conducting, and a Ph.D. of musical arts in choral conducting, both from the University of North Texas.




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**Tina Ellen LEE, United Kingdom**

Tina Ellen Lee is a singer, actress and producer and currently artistic director of Opera Circus, an experimental opera/music theater company. She is a director with Robert Golden Pictures Ltd., and a founder and director of the web company Objective Cinema. She is a member of the International Women's Forum and a fellow of the Royal Society of Arts. She has performed in concerts, festival operas, fringe theater, television commercials and feature films and as a voice-over artist. As a performer and producer Ms. Lee toured all over the world with Opera Circus in several of the company's productions and has produced all of their work. Her work with Nigel Osborne has led her to establish partnerships with other arts organizations and NGO's in Serbia, Bosnia and Herzegovina, Austria and the Netherlands both for the creation of new work and to continue to explore the use of the arts and culture to encourage inter-cultural and ethnic understanding. In particular she supports the work of the youth theater company FETUS and the Youth Theater in Srebrenica. Opera Circus was based in London for fifteen years, which has led to a number of successful community projects in the region, most recently, the Youth Cultural Exchange Project *Simply Human* between Bridport and Srebrenica as part of the EU Cultural Project *Wake Up*.




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**Michael LESSAC, USA**

Michael Lessac is co-founder and artistic director of Global Arts Corps, an award-winning theater, television, film director, and screenwriter, project creator and director of the international theater production *Truth in Translation*, and artistic director of Colonnades Theater Lab, Inc. and Colonnades Theater Lab, South Africa. Prior to his work with *Truth in Translation* and the Global Arts Corps, Dr. Lessac directed at the National Theatre of Yugoslavia, the Guthrie Theatre in Minnesota, the Denver Theatre Centre, the Arena Stage, the Kennedy Centre in Washington D.C., and the Public Theatre in New York City. He wrote and directed the feature film *House of Cards* and has directed over 200 television shows and sixteen pilots. Dr. Lessac is also a singer/songwriter and has recorded an album for Columbia Records called: *Sleep Faster, We Need The Pillow*. He holds a doctorate in developmental psychology, and has taught both theatre and psychology at numerous universities in the USA.




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**Christina MARANCI, USA**

Christina Maranci is the Arthur H. Dadian and Ara Oztemel Chair of Armenian art and architectural history at Tufts University. Her books include *Medieval Armenian Architecture: Constructions of Race and Nation* (2001), and *Vigilant Powers: Three Churches of Early Medieval Armenia* (forthcoming). Her articles have appeared in the *Revue des études arméniennes*, *Dumbarton Oaks Papers*, *Gesta*, and the *Oxford Dictionary of the Middle Ages*, among others. Her recent work on the Cathedral of Mren (Kars region, Eastern Turkey) led to the successful application for its inclusion in the World Monuments Fund Watch List for 2014-7. She is campaigning to increase awareness of the fragile condition of this significant monument and others in the Kars/Ani region. Dr. Maranci holds a Ph.D. from Princeton University, Department of Art and Archaeology.




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**Peter MARES, Germany**

Peter Mares currently works for ifa (*Institut für Auslandsbeziehungen*, Berlin) and heads its zivik funding program, which promotes peace projects throughout the world. He has previously worked at the Office of the President in Prague dealing with communication and presentations. Additionally, he is editor of the books *Frieden und Zivilgesellschaft: Programm, Praxis, Partner* and *Erfolgreich gewaltfrei: Professionelle Praxis in ziviler Friedensförderung*. He is member of a working group on culture and conflict and in this capacity he also represents the ifa in the EUNIC-network (European Union National Institutes for Culture). Mr. Mares holds degrees in political science, sociology and Slavic studies from the universities of Nuremberg and Stuttgart.




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**Paula MCFETRIDGE, Ireland**

Paula McFetridge is artistic director of Kabosh, which is the only site-specific theater company in the north of Ireland and is committed to challenging the notion of what theater is and where it takes place. Premiere productions she has directed for Kabosh include *Those you pass on the Street* by Laurence McKeown, commissioned by Healing Through Remembering to look at Dealing with the Past and *Belfast by Moonlight* by Carlo Gébler with original music by Neil Martin, an oratorio staged in St George's Church to celebrate the 400th anniversary of the foundation of Belfast. Prior to Kabosh she was artistic director of Lyric Theatre and artistic director of *Convictions*, produced at Crumlin Road Courthouse by Tinderbox Theatre Company.




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**Moez MRABET**, Tunisia

Moez Mrabet is president of the Tunisian Association of Graduates from the Higher Institutes of Dramatic Art, a teacher and researcher at the Higher Institute of Dramatic Art, and a member of the Syndicate of Professions of Dramatic Art. His artistic experience includes being director of *Fitna*, *Strip-tease*, *Play in Progress* and *Tunisian Laboratory Theatre*, a project sustained by the Arab Fund for Arts and Culture.




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**Olga MUHWATI**, Zimbabwe

Until recently, Olga Muhwati has been the projects officer for marketing, program development and fundraising for the Culture Fund of Zimbabwe Trust. She was responsible for the development of new programs and concepts, initiating institutional and programmatic fundraising and managing the Trusts' European Union- and UNDP-supported programs. She serves on an interim board of African arts and culture journalists, as well as on the Harare Youth Council, part of a body built to advise the Minister of Youth. She was film forum coordinator at the Zimbabwe International Film Festival Trust. Ms. Muhwati currently conducts research on physical branding, as she is taking a degree in brand leadership and communication at the VEGA School of Brand Leadership in Johannesburg, South Africa. She holds a B.A. in Portuguese and English from the University of Zimbabwe.




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**Colin MUNRO**, United Kingdom

Colin Munro is a British international relations consultant who previously served as ambassador to Croatia and the Organization for Security and Co-operation in Europe (OSCE) and as deputy high representative in Bosnia and Herzegovina. Mr. Munro was a member of the Diplomatic Service of the United Kingdom from 1969 to 2007. His interests include promoting democracy, the rule of law and human rights in former Yugoslavia and the former Soviet Union. A graduate of Edinburgh University in modern languages and King's College London in international studies, his publications include, *Britain, Berlin, German Unification and the Fall of the Soviet Empire* (German Historical Institute, London) and *The OSCE and the European Experience* (Korea and East Asia, The Stony Road to Collective Security). Mr. Munro is a Fellow of numerous sessions, most recently of Session 494 *Cultural Dialogue in International Security - The Case of Russia and the Euro-Atlantic Community* (2012).




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**Christine MUTTONEN, Austria**

Christine Muttonen is a member of parliament in Vienna for the Austrian Social Democratic Party. She has been a member of the Austrian delegation to the Council of Europe in Brussels, and served on the committee for culture, education and science, and the committee for equal opportunities for men and women. Ms. Muttonen holds an M.A. in philosophy from the University of Vienna. She is a Fellow of Session 455 *Peace-Making and Peace-Building: Securing the Contributions of Women and Civil Society* (2008).




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**Harriet NABUKEERA-MUSOKE, Uganda**

Harriet Nabukeera-Musoke is exchange program coordinator at Isis-Women's International Cross Cultural Exchange (Isis-WICCE). The exchange program has organized seventeen international cross-cultural institutes, a tribunal and seven women-to-women solidarity visits in conflict-ridden countries. Ms. Nabukeera-Musoke has presented position papers at different national and international fora on ending violations of women's rights in conflict situations and for the promotion of justice and human security. Her activism has exposed her to the cross-cultural diversity and wealth of knowledge on the realities of women in various conflict-ridden countries around the world. She has undertaken courses in advanced peace-building and conflict transformation. Ms. Nabukeera-Musoke holds a B.A. in humanities and an M.A. in management.




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**Lana NASSER, Jordan**

Lana Nasser is a published writer, international performing artist, award-winning playwright, translator with a passion for Arabic philology, and a researcher in consciousness and dreams. Her work aims to reinterpret myths, question identity, restore the feminine principle, and harmonize between persons and nature. After living in the United States for fifteen years, she returned to Jordan in 2009, where she co-founded Aat Network of artists, serving as director of Aat's International Women's Day Festival for its four foundational years, and leading empowerment and creativity courses in refugee camps. Independently, she led women's peace journeys to sacred sites on both sides of the river Jordan. Ms. Nasser is currently writing her first book.




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**Warren NEBE**, South Africa

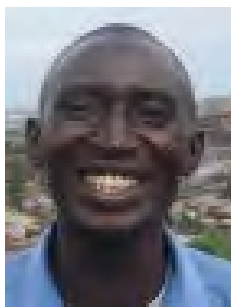
Warren Nebe is the founder and director of Drama for Life at the University of the Witwatersrand. . He is a theatre director, senior lecturer, a registered drama therapist and a Fulbright Alumnus. He is also the managing director of Themba Interactive – Initiatives for Life. His research focuses on identity construction, representation and memory in South Africa through an auto-ethnographic theatre-making approach, which is articulated in the Transformation Project supported by the Wits Transformation Office and Carnegie Corporation. Mr. Nebe is also a research member of the Wits School of Human and Community Development and the Apartheid Archives Research Project. His other research focuses on how an integrated drama and theatre education, therapy and activist approach can foster capacity development in HIV/Aids and human rights education throughout Africa. He curated the South Africa Theater Season in 2010, and again in 2011. Mr. Nebe is working on a Facebook performance project exploring race, identity and culture in a cyber dialogue.




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**Henrietta NORTON**, United Kingdom

Henrietta Norton is a creative producer and artist, living and working in London. She is particularly interested in the role the arts and storytelling have to play in reconciliation projects and in exploring “sameness in otherness”. She is currently working on a documentary film, *I am not Quiet* and on *Border Surveys*, an ongoing piece of work exploring border identity. Ms. Norton started one of the first crowdfunding platforms in the United Kingdom ([www.wedidthis.org.uk](http://www.wedidthis.org.uk)) and later merged it with [www.peoplefund.it](http://www.peoplefund.it). Ever since then she has been working with individuals and organizations to better understand their networks, relationships and alternative funding sources as part of their wider organizational strategy. Ms. Norton holds a degree in English literature and history of Art from Trinity College Dublin.




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**Godfrey OJIAMBO MUYUNGI**, Kenya

Godfrey Ojiambo Muyungi currently works for S.A.F.E Kenya, a theater group working in Africa’s largest slum. He started his career as an actor and appeared in award-winning films such as *In a Better World*, *Lost in Africa*, *Nairobi Half Life* and *Ni Sisi* – a Kenyan film released after the post-election violence of 2007/2008. He works on various projects in the Kenyan slums of Kibera and Mathare with the aim of uniting people from different tribes in Kenya through income-generating activities.




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**Nigel OSBORNE**, United Kingdom

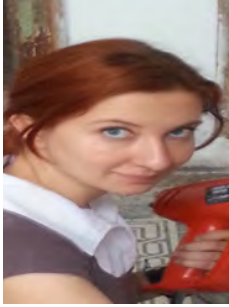
Nigel Osborne is a composer and human rights activist. He is co-chair of the World Economic Forum on Culture and emeritus professor of music at the University of Edinburgh. His works have been featured in most major international festivals and performed by many leading orchestras and ensembles, from the Moscow to the Berlin Symphony Orchestras, and from the Philharmonia of London to the Los Angeles Philharmonic. He has had close relationships with the Scottish Chamber Orchestra, City of London Sinfonia, London Sinfonietta, Hebrides Ensemble and Ensemble Intercontemporain, Paris, and has composed extensively for the theatre. He is winner of the Opera Prize of Radio Suisse Romande and Ville de Geneve, the Netherlands Gaudeamus Prize, the Radcliffe Award and the Koussevitzky Award of the Library of Congress, Washington. Professor Osborne studied composition with Kenneth Leighton, Egon Wellesz, Arnold Schoenberg, and Witold Rudzinski. He also studied at the Polish Radio Experimental Studio, Warsaw.




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**Carsten PALUDAN-MÜLLER**, Denmark

Carsten Paludan-Müller is general director of the Norwegian Institute for Cultural Heritage Research (NIKU). He is involved internationally in contexts where cultural heritage relates to contemporary issues such as conflict, peace building, and development. He is chairing the European heritage Prize committee under the EAA. Mr. Paludan-Müller has worked with The World Bank, the Council of Europe, and the Norwegian Ministry of Foreign Affairs. He has been scientific advisor to the EU-financed CRIC project on cultural heritage and the reconstruction of identities after conflict, financed by the EU and coordinated by the University of Cambridge. He has held key positions within museums and cultural heritage management in Denmark. Mr. Paludan-Müller studied archaeology at the universities of Copenhagen (Magister Artium) and Cambridge.




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**Banu PEKOL, Turkey**

Banu Pekol currently works as coordinator at the Cultural Heritage Preservation Center in Istanbul, which focuses on the preservation of architectural heritage of religious minorities in Turkey. She acts as advisor to architectural restoration projects and teaches architectural history at Ozyegin University and writes on architectural heritage for the national newspaper *Radikal*. She has worked in architectural heritage institutions in the UK, Czech Republic and Turkey. Dr. Pekol was educated at Cornell University, New York, the Courtauld Institute of Art, London and holds a Ph.D. from Istanbul Technical University, where she focused on the reuse of historic structures for new purposes and its meaning for design and collective memory.




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**Harvey PRICE, USA**

Harvey Price teaches percussion at the University of Delaware. He is an associate professor of music and is head of the percussion area. Mr. Price is an active educator, performer and clinician. These activities have taken him to Sweden, Germany, Greece, Israel and Trinidad. Upcoming tours include Trinidad and Austria. Mr. Price performs regularly with the Philadelphia Orchestra, OperaDelaware, The Chamber Orchestra of Philadelphia and the DuPont Theater Orchestra. He is an active steel drummer, jazz vibist and traditional jazz performer on the xylophone. One of his ongoing projects is to form an Arab/Jewish youth steel band in Israel.




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**Phloeun PRIM, Cambodia**

Phloeun Prim is executive director of Cambodian Living Arts, and CEO of Season of Cambodia arts festival. He and his family immigrated to Canada when he was three years old. He returned to Cambodia in 1998 and joined a European Union program with 50 traditional Cambodian artisans. Mr. Prim helped to transform the program into a self-sustainable company called *Artisans d'Angkor*. Now employing over 1,000 artisans and staff, *Artisans d'Angkor* distributes high-quality traditional handmade crafts throughout Cambodia and around the world. In 2010, pursuing his interest in social entrepreneurship, he was appointed as the first executive director of Cambodian Living Arts following five years serving on the board. Mr. Prim is a Fellow of *Session 490 Public and Private Cultural Exchange-Based Diplomacy: New Models for the 21st Century* (2012).






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**Ummul RAJAB**, Kenya

Ummul Rajab is an actress and peer educator, currently working with Sponsored Arts For Education (SAFE), a charity that does community theater for education. She is also a part time first year student at the University of Nairobi, where she is undertaking a bachelor's degree course in political science, majoring in international relations and peace studies. Ms. Rajab was part of the cast of Ni Sisi, a film based on the post-election violence that rocked Kenya in 2007/2008. Ms. Rajab was involved in adapting Ni Sisi as a play and went on to perform it throughout the violence hotspots in Kenya ahead of the 2013 general elections.




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**Alain RUCHE**, Belgium

Alain Ruche is senior advisor on cultural matters at the European External Action Service (EEAS). Prior to that he served as advisor to the General Secretary of the EEAS. His task is to think creatively to define actions inspired by new ideas, using a complex system approach. Since joining the EU, he worked in Haiti, the Dominican Republic, Latin America and Asia. He worked as university researcher and held positions with the UN and the World Bank in Latin America and Africa. Mr. Ruche is a fellow of the UK Royal Society of Arts and member of the Club of Rome. He studied economics, pedagogy and international relations. Mr. Ruche is a Fellow of Session 451 *Innovation in Knowledge-based Economies: Accelerating the Benefits* (2008) and Session 515 *A Climate for Change: New Thinking on Governance for Sustainability* (2013).




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**Nada SABET**, Egypt

Nada Sabet is an artist, a performing arts educator and facilitator. She is artistic director of Noon Creative Enterprise and founder and coordinator of MeetPhool, Cairo. She worked as a theater director with international teams all over the world. She combines her talents using the medium of interactive performing arts, bringing together a diverse team of multiple talents into the process of study, improvisation, interaction, editing and performing. Ms. Sabet holds an M.A. in creative and cultural entrepreneurship from Goldsmith, University of London.




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**Neriman SAHIN GÜÇHAN, Turkey**

Neriman Sahin Güçhan is head of the graduate program in restoration, Faculty of architecture in the department of architecture at the Middle East Technical University (METU). She is interested in preservation, rehabilitation/management of the historical environments, traditional houses and historical buildings. She is a member of the scientific advisory board for sites and artefacts and acts as coordinator for Commagene Nemrut Conservation and Development program, which focuses on world heritage sites. Prof. Dr. Sahin Güçhan is a member of numerous professional organizations, such as the ICOMOS Turkish National Committee and the Turkish Union of the Chambers of Architects and Engineers. She holds a B.Arch, an M.Arch. and a Ph.D., all from METU. Prof. Dr. Sahin Güçhan is a Fellow of Session 427 *Architecture and Public Life* (2005).




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**Michael SHANK, USA**

Michael Shank is associate director of legislative affairs at the Friends Committee on National Legislation (FCNL) in Washington DC and adjunct faculty and board member at George Mason University's School for conflict analysis and resolution. He is a board member at Communities Without Boundaries International, senior fellow at the French American Global Forum, the Just Jobs Network, and the Global Partnership for the Prevention of Armed Conflict. Prior to joining FCNL, Dr. Shank served for nearly four years as a congressional staffer, working as US Congressman Michael Honda's Senior Policy Advisor and communications director. His career over the past 20 years has involved UN, government and non-governmental organizations in the US, Europe, Middle East, Asia, Africa and Latin America, as an adviser on diplomatic, economic, energy, and environmental security and policy initiatives. Dr. Shank writes regularly for national and international media, such as the Washington Post, CNN, The Guardian, Al Jazeera and Russia Today. Dr. Shank holds a B.F.A. in theater from Kent State University, an M.A. in conflict transformation and peacebuilding from the Eastern Mennonite University, and a Ph.D. in conflict analysis and resolution from George Mason University.




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**Paul SMITH**, United Kingdom

Paul Smith is director of the British Council in the USA and cultural counselor at the British Embassy. Since joining the British Council he has had postings in Kano and Lagos (Nigeria), Burma, Chile, Germany and Bangladesh and served as director of the British Council in New Zealand, West India (Mumbai), Egypt and Afghanistan, and as cultural counsellor at the British Embassy in Kabul. In the UK he has held the posts of director of drama and dance and director of arts. Dr. Smith's interests include history, international cultural relations and all arts. He has directed plays, particularly Shakespeare, in various countries and has published numerous articles in academic texts. He lectured in Literature at St Stephen's College, Delhi University, Delhi. Dr. Smith holds a B.A. from Queens' College Cambridge and pursued doctoral studies in Renaissance Literature at Cambridge University, also working as an academic supervisor for Cambridge B.A. honours students.




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**Seema SRIDHAR**, India

Seema Sridhar currently works as journalist for the Times of India and specializes in international relations, peace and conflict studies, climate change negotiations, development, and security. She served as a research officer at the Institute of Peace and Conflict Studies in New Delhi with a specialization on Pakistan, Indo-Pak relations, Kashmir, and conflict resolution and has published several articles in scholarly periodicals and journals. She assisted in compiling and editing the book *International Terrorism: Perspectives on Motives, Measures and Impact* (2007). Ms. Sridhar holds a B.Com. from M.E.S. College, Bangalore University, an M.A. in international relations, and an M.Phil., both from the School of International Studies at Jawaharlal Nehru University, New Delhi. She is a Fellow of Session 458 *The United States in the World: New Strategies of Engagement* (2008).




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**Stephen STENNING**, United Kingdom

Stephen Stenning is director of arts - Middle East and North Africa for the British Council, based in Cairo. He previously worked in Scotland as artistic director of Edinburgh Mela and director of Festivals Edinburgh. As a producer, he delivered major arts events such as Scotland's National Street Arts Festival, Merchant City Festival and Glasgow Art Fair and also produced international commissions *The Beautiful Journey* with Wildworks and *Iconic Burns* for 2009 Scotland's Year of Homecoming. He also produced one of the site specific performances that launched the National Theatre of Scotland and an event for HM The Queen at Balmoral. Mr. Stenning started his career in London as an actor and then writer/director. He is a published playwright and adapted works include Dario Fo's *Abducting Diana* (1993).




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**Wendy STERNBERG, USA**

Wendy Sternberg is founder of the non-profit organization Genesis at the Crossroads (GATC) and has since directed their work of peace-building through artistic, arts-integrated education and humanitarian initiatives worldwide. GATC partners with more than 30 schools, museums, universities and conservatories in the Middle East, Africa, and US. She founded Genesis' *Saffron Caravan*, musicians from seven countries, for collaborative performance/educational programs. She currently develops the creative management teams for the Genesis Academy for Global Leadership (2016), a secondary school embedding arts in a trans-disciplinary curriculum fostering humanism and critical thinking. A Clinton Global Initiative participant and founding director of the Division of Peace-building at the University of California (San Diego's) School of Medicine Center for Mindfulness, her medical career informs the healing aspects at the heart of Genesis.




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**Gevorg TER-GABRIELYAN, Armenia**

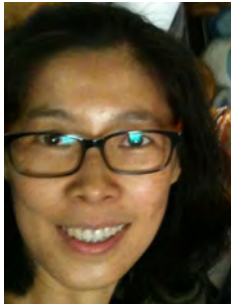
Gevorg Ter-Gabrielyan is an international development leader and a writer. He has vast experience in working in transitional countries from the Balkans to Central Asia, with a focus on Armenia. He is executive director for the Eurasia Partnership Foundation (EPF), based in Armenia, where his responsibilities include leading and implementing large-scale multiple year projects, overseeing grant management, developing the organization's strategy, and designing programs. He is leading the EPF's signature *Article 27* talk show on Yerkir-media TV. Dr. Ter-Gabrielyan has also worked as Eurasia program manager and senior policy advisor at International Alert, an organization working on conflict transformation and peace-building. He writes prolifically, contributing fiction or journalism pieces to a variety of media outlets, on topics ranging from international relations to conflict transformation and peace-building to European integration to Armenia's development issues. Dr. Ter-Gabrielyan holds an M.A. in society and politics from Lancaster University, an M.P.A. with specialization in international and comparative administration from Bowling Green State University, USA, as well as a Ph.D. in linguistics from the Academy of Sciences, Moscow.




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**Crystal TETTEY**, Ghana

Crystal Tettey is a Ghanaian/Malagasy artist actively involved in peacebuilding initiatives. While at the Africa desk of the Women Peacemakers Program (WPP), hosted at the time by the West Africa Network for Peacebuilding (WANEP), she was a member of the editorial team that published the book *Every woman has a story* detailing the experiences of African women peacebuilders from war-torn African countries. In September and October 2014, she will participate in the Slam Afrika project, an initiative of the Danish Centre for Culture and Development (CKU). This project will see Crystal and other African and Danish artists conduct trainings in Zimbabwean and Danish schools on the role of the arts in peace-building.




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**Narumol (Kop) THAMMAPRUKSA**, Thailand

Narumol Thammapruxsa has been working in the field of cross-cultural theatre in many countries in various roles including directing, acting, and script-writing. In addition, she also initiated many artist residency and exchange programs for artists from different countries. Her interests are not only limited to the power of arts on social change, but she has also been studying aikido, a martial art that emphasizes the cultivation of the culture of peace and harmonious living. Ms. Thammapruxsa is currently a doctorate student in peacebuilding at Payap University and teaching aikido at Renshinkan Dojo in Chiang Mai.




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**James THOMPSON**, United Kingdom

James Thompson is professor of applied and social theater and associate dean for external relations in the Faculty of Humanities. He is executive director of the Humanitarian and Conflict Response Institute and also directs the In Place of War project - a research program funded by the Arts and Humanities Research Council (AHRC) and the Leverhulme Trust on performance and war. He was the co-founder of the Theater in Prisons and Probation (TIPP) Centre and served as its director until 1999. Professor Thompson was a Harkness Fellow based at the LBJ School of Public Affairs in the University of Texas and then a Leverhulme Research Fellow in the Drama Department. He has run applied theater programs and researched theater projects in the UK, Burkina Faso, Brazil, Democratic Republic of the Congo, Rwanda, Sri Lanka, Indonesia and the US.




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**Doreen TOUTIKIAN, Lebanon**

Doreen Toutikian is co-founder and director of the MENA Design Research Center and organizer of Beirut Design Week. Doreen Toutikian is an interdisciplinary designer, educator and a social entrepreneur. After years of design studies in Cologne and Glasgow, she returned to Beirut to pursue her career in building a collective design community. She believes that the key to successful design is collaboration. This belief has inspired her to initiate various projects in order to encourage interdisciplinary teamwork for social innovation. Ms. Toutikian is also an instructor at the Lebanese American University in Beirut.




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**Ali TUNCAY, Cyprus**

Ali Tuncay is a member of the Technical Committee on Cultural Heritage in Cyprus. He worked at the Turkish-Cypriot Ministry of Foreign Affairs, and the OSCE. Mr. Tuncay holds a B.A. and an M.A. in international relations from Bilkent University Ankara, Turkey and is a Ph.D. candidate at the International Cyprus University.




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**Michael VAN GRAAN, South Africa**

Mike van Graan is executive director of the African Art Institute (AFAI), a South African NGO based in Cape Town that houses the Secretariat of Arterial Network, of which he is the former secretary general. AFAI's two-fold mission is to help develop leadership for the African creative sector and to build regional markets for African artists and their creative works. After South Africa's first democratic elections in 1994, he was appointed as a special adviser to the first minister responsible for arts and culture where he played an influential role in shaping post-apartheid cultural policies. He serves as technical advisor at UNESCO to assist governments in the global south to develop cultural policies aligned to the UNESCO Convention on the Protection and Promotion of the Diversity of Cultural Expressions. He is also considered as one of South Africa's leading contemporary playwrights, having garnered numerous nominations and awards for his plays that interrogate the post-apartheid South African condition.




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**Francois WOUKOACHE**, Cameroon

Francois Woukoache is a film director and producer and a founding member and chairperson of KEMIT, an NGO in Rwanda, with which he initiates several projects using the medium of film to support the national reconciliation process in Rwanda. He set up audio-visual archives on the memory of the genocide and currently works on the project *Voices of Hope*, which aims to tell the stories of men and women considered as ordinary people who were able to surpass the monstrosity of the genocide and choose peace and harmony through reconciliation. Mr. Woukoache was educated in France and Belgium, in mathematics, data processing, and cinematography.




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**Shelagh WRIGHT**, United Kingdom

Shelagh Wright works with a diverse range of people and projects around the world on cultural and creative economy policy and sustainable practice. She is a director of Mission Models Money, an associate of the think tank Demos, a director of ThreeJohnsandShelagh and an associate of the Culture+Conflict initiative. Her publications include: *Creativity Money Love*; *After the Crunch*; *So.What Do You Do?*; *Making Good Work* and *Design for Learning*, as well as articles and papers on sustainable cultural and creative enterprise, skills and investment policy. Ms. Wright has led programs of work on policy and practice in the UK, was a contributor to the Creative Britain strategy and a member of the EU Expert Working Group on the Creative Industries. She is also on the boards of several UK arts and cultural organizations.

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## Observers

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### **Alberta ARTHURS, USA**

Alberta Arthurs is an independent contractor in the arts and humanities and a frequent commentator and writer on cultural issues. Operating as Arthurs.us, she provides programming, planning and research services to foundations and non-profit cultural organizations in both the United States and abroad including, among others, the James Irvine Foundation, Henry Luce Foundation, the Rockefeller Foundation, and the Pew Charitable Trusts. She was the director for arts and humanities at the Rockefeller Foundation and was affiliated with MEM Associates in New York City. She directed a program on culture and development at the Council on Foreign Relations. Dr. Arthurs serves on the boards of Yaddo, the PEN American Center, Exit Art, National Video Resources (chair), and is recent past chairman of the Kenan Institute for the Arts and Radcliffe's Bunting Institute. She is on advisory boards of Princeton University, New York University, and UNESCO. She has taught and held administrative posts at Tufts, Rutgers, and Harvard Universities, and was the president of Chatham College. She holds a doctorate in English literature from Bryn Mawr College. Dr. Arthurs is a former member of the Board of Directors of the Salzburg Seminar, and has served as chair, faculty, and fellow at a wide variety of Seminar sessions. Dr. Arthurs is accompanied by her husband, Dr. Edward Arthurs.



### **Andrea LOPEZ-PORTILLO, Mexico**

Andrea López-Portillo is a photography and media literacy teacher at the American International School Salzburg. She has served in a number of roles at the Salzburg Global Seminar and is currently the community and outreach coordinator for the Global Citizenship Program. Ms. López-Portillo received a B.A. in communication at Universidad Iberoamericana (Mexico City) and will pursue an M.A. on media, conflict and peace studies at University for Peace (Costa Rica) in August. Her photographs have been exhibited across Mexico and in London, and along with her written work, they have been published in different sources in Mexico, the UK and Austria. She is currently developing a photographic project on human rights and she is interested in media's impact on society, social movements, sustainable development and the use of creativity to solve pressing issues.






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**Thomas MCINTYRE, USA**

Thomas McIntyre is the assistant director of New York University's John Brademas Center for the Study of Congress where he oversees the Center's program agenda, acts as Congressional liaison and coordinates the Congressional Internship Program. He is also assistant director for External Relations and Special Programs at NYU Washington, DC where he builds relationships with external organizations and manages the center's programming schedule. Prior to joining the Brademas Center, he was office administrator for the NYU Office of Government and Community Affairs. Prior to NYU, he worked in the US Senate for Tom Daschle. Mr. McIntyre received a B.A. from The Catholic University of America and earned an M.P.A. with a specialization in management of public and nonprofit organizations at the Robert F. Wagner Graduate School of Public Service at NYU.




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**John TAYLOR, USA**

John Taylor is director of Higher Education International and former Bramley Professor of Educational Development, Bretton Hall. He chairs King's Manor SCR at the University of York, is vice chair of MDS London and chairman of the UK College Principals. Prof. Taylor is a Fellow of *Session 97 Planning and Development in the Urban Community (1965)* and has attended two Salzburg Global Summer Festivals (2007 and 2008). Prof. Taylor is accompanied by his wife, Ms. Jenny Taylor.

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## Salzburg Global Seminar Staff

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**Stanislava GAYDAZHIEVA** is a program intern at Salzburg Global Seminar. She previously interned at the Organization for Security and Co-operation in Europe (OSCE) and the European Commission and has worked as a journalist in Brussels over the past two years. Stanislava holds a B.A. in European studies from The Hague University and an LL.M. in international law from Maastricht University, both in the Netherlands. In addition to her strong interest in politics and law, she is passionate about salsa, volleyball and languages.



**Benjamin W. GLAHN** is the European development director at Salzburg Global Seminar, based in Salzburg, Austria where he is responsible for resource mobilization and partnership development in Europe, as well as long-range planning and business development in support of Salzburg Global's programs. Prior to rejoining the organization in September 2013, Ben served as Senior Program Officer for the Aga Khan Foundation based in London, where he was responsible for business development, program development, and resource mobilization for the Aga Khan Development Network (AKDN) working with European governments, development finance institutions, and multilateral development banks. Within AKDN his portfolio focused on development in conflict and post-conflict areas, particularly Afghanistan and Pakistan, as well as strategic AKDN investments in higher education in Central Asia and East Africa, cross-border economic and social development, health, education, civil society, and rural development. Before joining AKDN, Ben also served as a Deputy Chief Program Officer and Program Director at Salzburg Global Seminar, and is the co-editor of *Islamic Law and International Human Rights Law: Searching for Common Ground*. Ben holds a B.A. in religion from Middlebury College, Vermont, and an M.A. in East European history, communications, and Slavic languages from the Ellison Center for Russian, East European, and Central Asian Studies at University of Washington, Seattle, USA.



**Louise HALLMAN** is the editor at Salzburg Global Seminar. In her role she creates, commissions, and edits content for SalzburgGlobal.org; manages social media platforms; edits, writes and designs Salzburg Global's session brochures and reports; contributes features to external publications; liaises with visiting members of the press; and manages other in-house journalism and marketing projects. Prior to joining Salzburg Global in April 2012, she worked for the World Association of Newspapers and News Publishers (WAN-IFRA) as the manager and publication editor for their 'Mobile News in Africa' project, and the International Press Institute as a press freedom advisor and in-house journalist, where she focused on Latin America and Europe. During her studies, she undertook internships at media outlets including Al Jazeera and the Yemen Times. Louise holds an M.A. in international relations and Middle East studies from the University of St. Andrews, UK, and an M.A. in multimedia journalism from Glasgow Caledonian University, UK.




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**Alex JACKSON** is the communications intern at Salzburg Global Seminar, where he assists in writing session previews and interviewing fellows and speakers; pens blog posts for the SalzburgGlobal.org website; pitches news stories to external publications; and promotes Salzburg Global via social media platforms. In addition to his role as a deputy editor at a student news outlet, previous experience in the media saw him take up placements at both local and regional newspapers across the UK, before spending time at *The Guardian* and *The Independent* in London in 2012 and 2013. During his studies, he worked on rolling contracts in the tourism and hospitality industry in Paris, where he immersed himself in French culture and improved his language skills. He recently graduated from the University of York with a B.A. in English and related literature, and is seeking further media placements before returning to study a master's course in journalism.




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**Daniel O'DONNELL** is a program intern at Salzburg Global Seminar. He graduated from the University of Michigan in August 2013 and recently completed a business internship in Cologne, Germany. At UofM, his concentration was in history and he also explored coursework in cultural anthropology, German studies, and political science. His academic work and his appreciation for traveling have given impetus to his desire to attend law school and establish a career as a lawyer specializing in international law. He is from Denver, Colorado, and enjoys playing sports, listening to music, and learning new languages.




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**Susanna SEIDL-FOX** is the program director for culture and the arts at Salzburg Global Seminar, where she conceptualizes, develops, and manages several seminars and programs each year. She has served Salzburg Global in various capacities including academic program coordinator, director of program development, and director of seminars. Before coming to Salzburg, Susanna worked as a simultaneous interpreter for the United States Department of State, interpreting primarily for the State Department's International Visitor Leadership Program. She also worked in publishing at Random House/Pantheon Books and at G.P. Putnam's Sons in New York. Susanna was a Fulbright Fellow and studied German theater and literature at the Universities of Mainz and Berlin, Germany. She holds a B.A. in German literature and in government from Dartmouth College, in New Hampshire, and an M.A. in translation and interpretation from the Monterey Institute of International Studies in California.




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**Clare SHINE** was appointed vice president and chief program officer of Salzburg Global Seminar in 2012, after a career spanning law, business and the arts. She is a UK-qualified barrister with 20 years' experience as environmental policy analyst for inter-governmental organizations, national governments, the private sector and NGOs. A bilingual French and English speaker and professional facilitator, she is an associate of the Institute for European Environmental Policy and member of the IUCN Commission on Environmental Law. Her work and publications have focused on biodiversity, international trade, governance, transboundary cooperation and conflict prevention, with in-region capacity-building across four continents and the Mediterranean Basin. She has played an influential role in biosecurity policy development, working as legal advisor to the World Bank, European Commission and Council of Europe. She co-authored the European Strategy on Invasive Alien Species endorsed by 43 countries and recently advised the EC on implementing the Nagoya Protocol on access and benefit-sharing for genetic resources. She has been a regular freelance contributor to The Financial Times arts section since 2003. She began her career in industry after studying literature at Oxford University and holds post-graduate degrees from London University and the Sorbonne University, Paris.




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**Julia STEPAN** works as a program associate at Salzburg Global Seminar, where she assists program directors with the development, administration, and logistics of several sessions per year. Prior to joining Salzburg Global in May 2011, she worked first as a nanny, then as a personal assistant in the US. Julia holds an M.A. in American studies, focusing on cultural studies, from the University of Graz, Austria and did a one-year student exchange at the University of Wisconsin - Eau Claire, USA.

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## Salzburg Global Seminar Staff

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### Senior Management

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**Clare SHINE**, *Vice President & Chief Program Officer*

**George ZARUBIN**, *Vice President & Chief Development Officer*

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**David Goldman**, *Associate Director of Education*

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**John Lotherington**, *Program Director*

**Sharon Marcoux**, *Financial Manager, US*

**Paul Mihailidis**, *Program Director, Salzburg Media Academy*

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**Daniel O'Donnell**, *Development Associate*

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**Manuela Resch-Trampitsch**, *Director Finance, Salzburg*

**Marie-Louise Ryback**, *Program Consultant, Holocaust Education  
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**Astrid Schröder**, *Program Director, Global Citizenship Program*

**Katharina Schwarz**, *Special Assistant, Office of the President*

**Susanna Seidl-Fox**, *Program Director, Culture and the Arts*

**Nancy Rae Smith**, *Program Consultant*

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**Julia Stepan**, *Program Associate*

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**Richard Aigner**, *Hotel Operations Manager*

**Margit Fesl**, *Housekeeping Supervisor*

**Gerhard Haumtratz**, *Service Supervisor*

**Ernst Kiesling**, *Executive Chef*

**Karin Maurer**, *Reservations and Revenue Supervisor*

**Matthias Rinnerthaler**, *Maintenance Supervisor*

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**Katharina Strasser**, *Receptionist*

**Daniel Szelényi**, *General Manager*

**Natascha Weissenböck**, *Event Sales Coordinator*

**Veronika Zuber**, *Event Sales Coordinator*

### Seminar Interns (at time of program)

**Stanislava Gaydazhieva**, *Program*

**Alex Jackson**, *Communications*

**Kevin Mersol-Barg**, *GCP Program*

**Daniel O'Donnell**, *Program*

**ABOUT THE REPORT CONTRIBUTORS:**

**Susanna Seidl-Fox** is the program director for culture and the arts at Salzburg Global Seminar, where she conceptualizes, develops, and manages several seminars and programs each year. She has served Salzburg Global in various capacities including academic program coordinator, director of program development, and director of seminars. Before coming to Salzburg, Susanna worked as a simultaneous interpreter for the United States Department of State, interpreting primarily for the State Department's International Visitor Leadership Program. She also worked in publishing at Random House/Pantheon Books and at G.P. Putnam's Sons in New York. Susanna was a Fulbright Fellow and studied German theater and literature at the Universities of Mainz and Berlin, Germany. She holds a B.A. in German literature and in government from Dartmouth College, in New Hampshire, and an M.A. in translation and interpretation from the Monterey Institute of International Studies in California.

**Seema Sridhar** currently works as journalist for the Times of India and specializes in international relations, peace and conflict studies, climate change negotiations, development, and security. She served as a research officer at the Institute of Peace and Conflict Studies in New Delhi with a specialization on Pakistan, Indo-Pak relations, Kashmir, and conflict resolution and has published several articles in scholarly periodicals and journals. She assisted in compiling and editing the book *International Terrorism: Perspectives on Motives, Measures and Impact* (2007). Ms. Sridhar holds a B.Com. from M.E.S. College, Bangalore University, an M.A. in international relations, and an M.Phil., both from the School of International Studies at Jawaharlal Nehru University, New Delhi. She is a Fellow of Session 458 *The United States in the World: New Strategies of Engagement* (2008).

**Ella BRITTON** leads social design programs in the UK which aim to bring design and creative thinking to some of the country's complex social challenges. She currently works at the Design Council leading the Knee High Design Challenge. This program is creating new services that aim to raise the health and wellbeing of children in their early years. Ms. Britton has also lead public sector innovation programs with thinkpublic, the NHS, the BBC, NESTA, The Calouste Gulbenkian Foundation, and the Alzheimer's Society. She is co-writing and illustrating a series of children's books that explore topics like normalness, wellness and play.

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## Why Salzburg?

The mission of Salzburg Global Seminar is to challenge current and future leaders to solve issues of global concern. To do this we design, facilitate and host international strategic convening and multi-year programs to tackle systems challenges critical for the next generation.

Originally founded in 1947 to encourage the revival of intellectual dialogue in post-war Europe, we are now a game-changing catalyst for global engagement on critical issues in education, health, environment, economics, governance, peace-building and more. From the start, Salzburg Global Seminar has broken down barriers separating people and ideas. We challenge countries at all stages of development and institutions across all sectors to rethink their relationships and identify shared interests and goals.

Today, our program framework has three cross-cutting clusters and addresses the underlying questions that hold keys to human progress: **Imagination, Sustainability and Justice.**

Our exclusive setting at Schloss Leopoldskron enables our participants to detach from their working lives, immerse themselves in the issues at hand and form new networks and connections. Participants come together on equal terms, regardless of age, affiliation, region or sector.

We maintain this energy and engagement through the Salzburg Global Fellowship, which connects our Fellows across the world. It provides a vibrant hub to crowd-source new ideas, exchange best practice, and nurture emerging leaders through mentoring and support.